9-22-2017 10:00 AM

A Case Study of New Media Literacies in an English Language Learning Program

Yifei Hu, *The University of Western Ontario*

Supervisor: Zheng Zhang, *The University of Western Ontario*

A thesis submitted in partial fulfillment of the requirements for the Master of Arts degree in Education

Abstract

This case study was conducted in a four-week winter program of an English language center affiliated to a university that is situated in a city in Ontario. Underpinned by theories on new media literacies, actor-network theory, and curriculum, the thesis examines human and nonhuman actors that enabled and constrained students' new media literacies practices in the English language learning program. Despite the fact that there are emergent studies on new media literacies, there is scarce literature on human and nonhuman actors that influence students' new media literacies practices. In this study, sources of data included curricular documents, students' artifacts, classroom observations of 12 student participants and two instructors, and semi-structured interviews with six student participants. Findings show that students' new media literacies practices of transmedia navigation, appropriation, judgment, and distributed cognition were enabled in the program whereas the practices of networking, participatory culture, and collective intelligence were constrained to a certain degree. The study also identified human and nonhuman actors that shaped students' new media literacies practices, such as program design, materiality of classrooms, and individual differences of student participants. This study provides curricular and pedagogical suggestions to English language learning programs in order to enable and expand students' new media literacies practices and bolster their language learning.

Keywords

New media literacies; actor-network theory; English language learning program

Acknowledgements

The completion of the thesis could never have been possible without the assistance of many people. I would like to express my sincerest gratitude to my supervisor, Dr. Zheng Zhang for providing me with valuable suggestions and encouragements constantly.

Many thanks go to Dr. Wendy Crocker for giving me insightful suggestions and continuous support in my data collection process. I also cherish Dr. Kathy Hibbert's valuable helps and constructive recommendations as my committee member. Special thanks go to my friend Di Wang for her selfless help.

I also owe sincere thankfulness to all my participants in this research. This study could not have been completed without their support and cooperation.

Last but not least, I have enormous gratitude to my family, especially my parents, for all their support for my academics and life.

Table of Contents

List of Tables

List of Figures

List of Appendices

Chapter 1

1 Introduction

1.1 Background of the Problem

New media literacies (Jenkins, 2009) refers to "a set of cultural competencies and social skills that young people need in the new media landscape" (p. xiii). Although studies related to new media literacies emerged over the last twenty years (Gee, 2007; Boyd, 2007; Chau, 2010; Reilly, 2011), few have combined new media literacies and actor-network theory (Fenwick & Edwards, 2010) to examine human and nonhuman actors that influenced students' new media literacies practices in English language learning programs. Actor-network theory refers to an approach that empowered researchers to make sense of how "things come together, manage to hold together, and form associations that produce agency and other effects" (p. 21). According to actor-network theory, actors could be both human and nonhuman, including but not limited to animals, objects, ideologies, concepts, and spatial and temporal patterns (Fenwick & Edwards, 2010).

A traditional definition of literacy proposed that literacy was about the "ability to read and write" (Crystal, 1997, p. 250). Cope and Kalantzis (2009) suggested that traditional literacy was two of the three "R"s, reading and writing. However, an expanded definition of literacy was proposed by the New London Group (1996) to recognize that literacies were both multiple and socially constructed. Because of the contemporary contexts of increased "cultural and linguistic diversity" (Kalantzis & Cope, 2008, p. 195) and the influence of new communication technologies, the researchers in the New London Group (1996) coined the term "multiliteracies". They used it to describe the emergence of new literacies and the change in meaning making and to reflect the growing significance of two "multi" dimensions of literacies -- the multilingual and the multimodal (Cope & Kalantzis, 2009, p. 166). Multiliteracies was defined as "the multiplicity of

communications channels and media, and the increasing saliency of cultural and linguistic diversity" (The New London Group, 1996, p. 63). Under the big umbrella of multiliteracies, there were closely related concepts and theories, such as multimodal literacies (Kress, 2003), new literacies (Knobel & Lankshear, 2007), digital literacies (Gillen, 2014), (mass) media literacies (Baran, 2013), and new media literacies (Jenkins, 2009). What we knew about this field is that literacy was significant in nowadays' education and a mastery use of literacy could benefit students' learning processes (Thorne, 2008; Reilly, 2011; Alper, 2011; Micheli, 2013; Jocson, 2015). What we knew little about was to what extent new media literacies practices were influenced by what human and nonhuman actors. Confronted with the current situations, this research was designed to explore human and nonhuman actors that would enable and constrain students' new media literacies practices in an English language learning program.

1.2 Context of the Study

I always believed that new media, such as online newspapers and books, blogs, video games, social media software, and interactive platforms such as YouTube and Wikipedia, could provide people with more than recreational functions. Digital media could enable people's practices of sharing, interacting, and discussing with people around the world through the Internet. When I was in China, my conception of literacy was merely the ability to read and write. However, after being introduced to the concept of multiliteracies (New London Group, 1996), my understanding of literacies and meaning making has been expanded. I was especially interested in the theory of new media literacies (Jenkins, 2009) because it underlined the social skills that students need to master in the 21st century. Since I was an undergraduate student majoring in English back in China, I have had a long-term interest in using new media as learning tools as a foreign language learner. However, I have always wondered why digital media was not buttressed in my formal language learning classrooms back in China. This experience inspired me to explore the human and nonhuman actors that would enable and constrain students' new

media literacies practices in an English language learning program here in Canada.

I, therefore, conducted a case study underpinned by the theories on curriculum, actor-network theory, and new media literacies. The research was designed to answer the research question: "What were the human and nonhuman actors that enabled and constrained students' new media literacies practices in an English language learning program?" The case was a winter program of an English language center affiliated to a university that is situated in a city in Ontario. I invited 12 student participants and their two instructors to participate in the research. Data sources include documents, artifacts, classroom observations, and semi-structured interviews. I used iterative analysis (Srivastava & Hopwood, 2009) which emphasized "visiting and revisiting the data and connecting them with emerging insights" (p. 77).

1.3 An Overview of the Study

In Chapter 2, I synthesize the literature on new media literacies and English language learning.

Chapter 3 presents theories that are appropriate for my study. I introduce the curriculum to shed light on the data analysis and interpretation. I chose new media literacies to investigate new media literacies practices with which student participants were engaged. And I took advantage of actor-network theory to explore human and nonhuman actors that influenced participants' new media literacies practices.

In Chapter 4, I showcase my data collection methods, including document collection, artifacts collection, classroom observations, and semi-structured interviews. I also describe my data analysis method and explain my data analysis procedures. Finally, I discuss ethical considerations associated with my conducted data collection.

Chapter 5 offers vignettes and the interview excerpts pertinent to student participants' new media literacies practices and demonstrates human and nonhuman actors that influenced students' new media literacies practices.

In Chapter 6, I discuss the key findings pertaining to student participants' new media literacies practices and actors that influenced them to respond to my research questions. In this chapter, I also provide some recommendations for language learning programs.

Chapter 2

2 Conceptual Framework

In this chapter, I present a conceptual framework that is comprised of theories and approaches that are appropriate for exploring the research question: "What were the human and nonhuman actors that enabled and constrained students' new media literacies practices in an English language learning program?" The set of conceptual tools includes curriculum, actor-network theory, participatory culture, and new media literacies skills and competencies.

2.1 Curriculum

The curriculum of the winter program was a major document that I collected for this study to illuminate actors that shaped students' new media literacies practices. Therefore, I introduce the basic concept and different dimensions of curriculum which shed light on the data analysis and interpretation.

Curriculum is generally understood as "subject matter or a series of written documents like books and syllabi" (Wiles, 2009, p. 2). Yet the scholars of curriculum have not yet reached a consensus on the definition of the term. Some scholars expanded the definition from "simply subjects" to "a set of school experiences", "a plan tied to goals and related objectives", and "outcomes and results" (Wiles, 2009, p. 2). Others believed that curriculum was students' total experiences in educational process (Kelly, 2009), or decisions concerning the content, the scope, and the aim of programs (Eisner, 2002), or blueprint for achievements (Egan, 2003). In this thesis, I adopt Wiles's (2007) definition that curriculum "represents a set of desired goals or values that are activated through a development process and culminate in successful learning experiences for students" (p. 2). Based on the understanding of the concept of curriculum, scholars proposed that curriculum had different dimensions. For example, Doyle (1992; 1996) suggested three

levels of curriculum: institutional curriculum, programmatic curriculum and classroom curriculum.

Institutional curriculum is an abstract ideal which reflects societies' and nations' desire, value, and policy (Deng, 2009), rather than prescribed and detailed expectations for what should be taught at school (Doyle, 1992). Programmatic curriculum encompasses "curriculum documents and materials for use in schools and classroom" (Deng, 2009, p. 589). Classroom curriculum is what actually happens in class and in school since curriculum does not always go as planned (Eisner, 2002). Teachers "interpret, modify, and transform the curriculum-as-offered into a curriculum-in-use, creating their personalized versions of curriculum" (Deng, 2009, p. 593). To sum up, institutional curriculum is an ideal and abstract policy in response to changing social and cultural conditions. Programmatic curriculum transmits the institutional curriculum into school subjects, programs, or courses, as an official plan that reflects institutional curriculum. And classroom curriculum transmits the programmatic curriculum into actual teaching and learning practices in the real world.

2.2 Actor-Network Theory

In this study, notions and constructs of the actor-network theory also provided insight into what actors were involved in the winter program and how these actors influenced the participants' new media literacies practices.

Actor-network theory refers to "a disparate set of tools, sensibilities, and methods of analysis that treat everything in the social and natural worlds as a continuously generated effect of the webs of relations within which they are located" (Law, 2007, p. 595). It is an approach that empowers researchers to make sense of how "things come together, manage to hold together, and form associations that produce agency and other effects" (Fenwick & Edwards, 2010, p. 21). Actor-network theory helps researchers "trace the ways that things come together, act and become taken for granted, or 'black-boxed'" (Fenwick & Edwards, 2010, p. 22). Actor-network theory is a way of "interpreting" other than

"representing" education (Fenwick & Edwards, 2010, p. 23).

Things are not only ubiquitous, but also integral in education (Fenwick & Edwards, 2010). They are assembled (or fail to assemble) and lashed up and are interdependent fragments of a larger whole (Molotch, 2003). These things connect with others to generate associations. These associations link together to become "identifiable entity or assemblage", which is an actor (Fenwick & Edwards, 2010, p. 27). In actor-network theory, actors could be human and nonhuman, including but not limited to animals, objects, ideologies, concepts, and spatial and temporal patterns. Actor-network theory is characteristic of treating human and nonhuman actors equally (Fenwick & Edwards, 2010). The nonhuman entities possess us as much as we process them (Miller, 2005). They respond to "human intentions and force" and "exert force themselves" (Fenwick & Edwards, 2010, p. 24). Moreover, nonhuman entities have "demands and needs" and could change human "intentions, meanings, relationships, routines, memories, and even perception of self" (Fenwick & Edwards, 2010, p. 24). Material things are performative. They enact events, produce effects, exclude, invite and regulate "particular forms of participation", and compel activities (Fenwick & Edwards, 2010, p. 25).

Based on the concept of actors, translation is the process when actors "come together and connect, changing one another to form links" (Fenwick & Edwards, 2010, p. 27). It also concerns the process that "generates ordering effects such as devices, agents, institution, or organizations" (Law, 1992, p. 386). Network is an assemblage of actors that are "brought together and linked through processes of translation that perform a particular function" (Fenwick & Edwards, 2010, p. 31). Fenwick and Edwards argued that entities would come together, make connections, become part of a form, and eventually create a network. The translation process involves negotiations, persuasions, subterfuges, seductions, forces, resistances, and exclusion (Fenwick & Edwards, 2010). Once a translation is completed, the actor-network will be "mobilized to assume a particular role and perform knowledge in a particular way" (Fenwick & Edwards, 2010, p. 28). However, these networks, although they seem durable and stable, are not inherently

strong or immutable (Fenwick & Edwards, 2010). Continuous effort is needed to hold the network together, to "bolster the breakages", to "counter the subterfuges", and to take challenges from "constantly spring up" counter-networks (Fenwick & Edwards, 2010, p. 30). The precise process of how framed networks assemble and extend could be described as being through the four moments of translation (Callon, 1986): problematization, interessement, enrollment, and mobilization. Firstly, a primary actor tries to make itself an obligatory passage point (problematization). In order to achieve the goal, it attracts, invites, and includes as well as excludes other actors to detach themselves from their original existing networks (interessement). Then it negotiates their roles and positions in the new emerging network (enrollment) and finally makes the new network durable enough to play a role (mobilization) (Callon, 1986; Fenwick & Edwards, 2010).

Actor-network theory has increasingly been applied to educational research and is appropriate for my study for two reasons. Firstly, educational processes unfold in "schools, and post-secondary institutions" and also in "community agencies and subjectivity, social movements, agricultural extension, training centers, work organizations, union initiatives, and a host of other settings" (Fenwick & Edwards, 2010, p. 14). All these settings, although sharing some certain commonalities, have their own unique traits, rendering education a very complex and even chaotic process. Instead of a world of cause and effect, the educational issue that researchers are confronted with is a world of "precarious correlations" (Fenwick & Edwards, 2010, p. 22). The relationships between actors are intricate. Therefore, actor-network theory, as an analytic method that honors the "mess, disorder, and ambivalences" (Fenwick & Edwards, 2010, p. 19), has proven to be helpful since it could discern "difficult ambivalences, messy objects, multiple overlapping worlds and apparent contradictions" (Fenwick & Edwards, 2010, p. 15).

Secondly, teachers, educators, administrators, students, policy makers, curriculum designers, as well as classrooms, function rooms, auxiliary facilities, and supporting devices are "woven into objects of all kinds" (Fenwick & Edwards, 2010, p. 2). Actor-

network theory brings all actors forward, rather than focusing only on the human. In this way, teachers, students, and other human actors do not "have a privileged and a priori status in the world but to be part of it" (Fenwick & Edwards, 2010, p. 21). All actors are included in examination of educational problematics. Human and nonhuman actors are treated equally since "without the nonhuman, the humans would not last for a minute" (Latour, 2004, p. 91). Through the lens of actor-network theory, I could trace the ways in which human and nonhuman actors created assemblages, form networks, and work with each other (Fenwick & Edwards, 2010).

2.3 New Media Literacies

The framework of new media literacies provided me with a lens to explore, recognize, and discern the nuances of new media literacies practices in which the participants were engaged in the winter program.

The aim of new media literacies education is to help meaning makers understand how to complete their knowledge from multiple sources. Therefore, Jenkins (2009) classified 11 competencies and skills: play, performance, simulation, appropriation, multitasking, distributed cognition, collective intelligence, judgment, transmedia navigation, networking, and negotiation. As Jenkins proposed, adolescents should firstly consolidate and expand their core competencies as readers and writers. Moreover, Jenkins argued that young students should develop research skills, including taking notes, assessing reliability of information, and reading charts. Last but not least, young students should also train their own technical skills (Jenkins, 2009). For example, they should develop the capability to use different software, to do some basic programming, and more importantly, to adapt themselves to rapid changes of technologies (Jenkins, 2009). In this way, the new media literacies skills should be seen as social skills, instead of merely being considered as ways for individual expressions.

2.3.1 Play, Simulation, and Performance

Play refers to experimenting freely and speculating open-endedly (Jenkins, 2009). Pratt (1991) believed that the feature of playful activities that demanded skills and practices enabled play to be helpful for academic subjects. Moreover, playful activities could provide people with scaffoldings that motivates them to acquire other forms of knowledge (Pratt, 1991). Jenkins (2009) proposed that so far the discussion of play was still like Pratt's (1991), that is, treating games as tools to motivate people to learn "other kinds of content" (p. 37). However, play itself could be a valuable skill to enable students to suspend consequences and to learn through trials and errors (Jenkins, 2009). Play makes it possible for students to make their own discoveries, to apply their findings to new contexts, to test and refine hypotheses, and to solve problems with real world consequences, instead of locking them out of the worlds (Gee, 2007). Jenkins (2009) argued that there was a traditional confusion between "play as a source of fun" and "play as a form of engagement" (p. 40). In fact, the emphasis of play has shifted from play for fun to play for engagement. Nowadays play is a mode of active engagement that encourages people to experiment freely, to speculate open-endedly, and to treat the process of problem solving and answers equally (Jenkins, 2006).

Jenkins (2009) also mentioned that "play is closely related to two other important skills: simulation and performance" (P. 40). *Simulation* refers to manipulating and interpreting existing simulations and constructing new models (Jenkins, 2009). Jenkins argued that "students learn more through direct observation and experimentation than from reading about something in a textbook or listening to a lecture" (P. 42). Simulation could help students become both "critical readers" and "effective designers" (Jenkins, 2009, p. 45). Student could use imaginary situations to learn the logic of the real world. They could also create their own simulations by using the bottom-up process to represent the central aspects of the world around them (Clark, 2003). *Performance* is adopting others' identities and thinking and acting from others' perspective and position (Jenkins, 2009).

As mentioned before, Jenkins treated play as a form of problem solving and simulation as a form of modeling. Based on the concept of play and simulation, Jenkins proposed that performance was a form of role playing. When students perform, they need to collect, interpret, and synthesize multiple sources of information to fully understand their roles. Performance should be treated as a "fundamental skill used across multiple academic domains" (Jenkins, 2009, p. 52). It enables students to view the problem from multiple viewpoints, to try on different possible identities, to transfer the collected information to their own knowledge reserve, and to experience rather than memorizing (Jenkins, 2009; Shaffer, 2006).

2.3.2 Distributed Cognition and Collective Intelligence

Distributed cognition refers to using tools which can expand mental capabilities (Jenkins, 2009). Clark (2003) believed that intelligence was distributed and circulated in technological and sociocultural environments. Distributed cognition emphasizes that cognition relies on tools. And tools could include not only technologies but also "social institutions and practices or remote experts" (Jenkins, 2009, p. 67). Cognition is distributed so that we need to rely on the capabilities of tools which could "expand and augment human cognitive capacitive" (Jenkins, 2009, p. 66), such as dictionary, database, website, forum community, augmented reality technology (Klopfer & Squire, 2008), calculator (Shaffer & Clinton, 2006), or even a spell-checker (Shaffer & Kaput, 1998). With the help of these tools, students no longer need to focus only on memorizing or on recording information in their head. However, they could pay attention to more complex problem solving and decision making and think with and through tools. In this way, students need to learn what areas these tools are good at and what situations they are suitable for (Jenkins, 2009). Distributed cognition is closely related to another skill: collective intelligence.

Collective intelligence refers to cooperating with community members and utilizing others' knowledge when members face the same goal (Jenkins, 2009). Jenkins described

collective intelligence as the fact that everyone knows something while no one knows everything. Individuals with the help of communities could gain power that is not inferior to authorities. Against the background of collective intelligence, people start to consider problem solving as teamwork. And as a whole, each individual becomes something greater than themselves (Jenkins, 2009). Therefore, individuals still need to master knowledge and try to solve problems by themselves. However, with the existence of the community that "knows everything" (Jenkins, 2009, p. 77), they also need to know when to seek help from a larger community for expertise and how to expand their intelligence by working with communities.

2.3.3 Appropriation and Transmedia Navigation

During the process of distributed cognition and collective intelligence, other skills are needed, such as appropriation and transmedia navigation. *Appropriation* refers to sampling and remixing media content (Jenkins, 2009). It is a process that students learn knowledge through "taking culture apart" (sampling) and "putting it back together" (remixing) (p. 55). Moreover, this process is not merely disassembling and assembling. It also involves analysis and commentary. Sampling means that students need to have a thorough understanding of the existing material, a detailed analysis of potential useful contents, and the ability to pick out the needed contents appropriately. Meanwhile, remixing requires students to have creative ideas in their minds and capabilities to reconstruct ideas based on what they could get from sampling. A successful appropriation process might also relate to another skill: transmedia navigation.

Transmedia navigation refers to understanding, considering, and utilizing a range of different media (Jenkins, 2009). Collecting and synthesizing information from multiple sources are significant skills in an era of convergence (Jenkins, 2008). Buckingham and Soften-Green (2003) proposed that information could be transferred between different media or platforms and a master needs to master all its manifestations. On one hand, transmedia navigation is related to collective intelligence (Ito et al., 2012). On the other

hand, transmedia navigation is related to multimodality. Kress (2010) proposed that "mode is a socially and culturally given semiotic resource for making meaning" and "image, writing, layout, music, gesture, speech, moving image, soundtrack, and 3D objects are examples of modes used in representation and communication" (p. 79). Multimodality concerns "mode plurality" (Zhang et al., 2016, p. 147). Considering the fact that we live in a complex world and we must be adept enough to use all forms of new information and technology, Kress (2003) proposed that modern literacy requires students to be able to understand different media, to express ideas through different modes, and to determine the most effective one for meaning making.

2.3.4 Networking, Judgment, and Negotiation

The three new media literacies skills of networking, judgment, and negotiation are closely related to the three core problems of participation gap, transparency problem, and ethics challenge. If transmedia navigation is about the ability to "understand the relations between different media systems", networking is about the ability to "navigate across different social communities" (Jenkins, 2009, p. 93). *Networking* refers to searching for, synthesizing, and disseminating information (Jenkins, 2009). Nowadays, students need to know where to find groups, which group has the most relevant resources, and what search system is the most appropriate one. However, identifying potential resources is just one part of networking. The process of synthesizing and disseminating is also significant. Jenkins believed that some students lacked skills for distinguishing their own words and the material they have borrowed from other sources. They also have problems with assessing the sources, making meaningful synthesis, and sharing their creations with larger communities.

In order to support networking, judgment and negotiation are needed for assessing resources from groups and for acting appropriately in groups. *Judgment* refers to evaluating reliability and credibility and asking critical questions. In order to acquire more accurate information, students need to recognize the purposes, audiences, and

prejudices behind the information. Students should be taught to “distinguish fact from fiction, augment from documentation, real from fake, and marketing from enlightenment” (Jenkins, 2009, p. 81). *Negotiation* refers to traveling across, discerning, respecting, and following different communities, perspectives, culture, value, and norms online. Although the Internet is open, students need to act ethically, to understand “multiple perspectives” and “a variety of social norms”, to respect “diversity of views”, and to negotiate among “conflicts opinions” (Jenkins, 2009, p. 99). Students should be taught not to ignore differences, but to embrace, appreciate, and value “differences in background, experience, and resources” and to avoid “stereotypes about race, sex, ethnicity, religion, and other forms of culture differences” (Jenkins, 2009, p. 100).

2.3.5 Multitasking

Among all above-mentioned new media literacies skills, multitasking always plays a significant role in students’ new media literacies practices. M*ultitasking* refers to scanning all and shifting focuses (Jenkins, 2009). Brown (2000) proposed that people at his age had the tendency to think that multiprocessing and concentrating could not be compatible, which is not true. Jenkins (2003) also believed that multitasking process was evident and that “multitasking often is confused with distraction” (Jenkins, 2009, P. 63) and that “multitasking and attention should not be seen as oppositional forces” (P. 61). Multitasking should be treated as a competency rather than a disorder and should be reinforced in education to help students develop skills of shifting between paying close attention and scanning the whole environment (Jenkins, 2009).

2.3.6 Participatory Culture

Participatory culture, as the key construct of new media literacies, enabled a better understanding of students’ new media literacies practices in this study. Based on Jenkins’s (2009) definition, participatory culture enables: 1) low barriers to artistic expression and civic engagement, 2) strong supports for creating and sharing creations, 3) informal

mentorships from experienced to novice, 4) senses of social connection, and 5) belief in freedom and the value of one's own contribution. Participatory culture allows for 1) chances for peer-to-peer learning, 2) changes of attitude about intellectual property, 3) diversifications of cultural expression, 4) developments of skills that are valued in the modern workplace, 5) empowerments of conception of citizenship, 6) shifts of literacy's focus from individual expressions to community involvements (Jenkins, 2009).

Gee (2004) called participatory culture affinity space and distinguished it from formal educational system. Jenkins (2009) believed that the formal educational system was often conservative, static, institutional, with few changes and little mobility, national, and bureaucratic. In contrast, informal learning was more experimental, innovative, provisional, temporary, flexible, localized, and ad hoc. Gee (2004) believed affinity space enabled people to participate in diverse ways. It also helps people learn new knowledge and skills, reinforce existing knowledge and skills through peer-to-peer support, and makes people feel like experts while utilizing others' expertise (Gee, 2004).

Jenkins (2009) identified three core problems with the development of participatory culture: the participation gap, the transparency problem, and the ethics challenge. New media literacies skills increasingly become another significant form of competencies in the 21st century. Although participatory culture has the characteristic of low barriers, once the new resource appears, the new social system, the new "cultural elite", and the new "cultural underclass" would arise (Ivey & Tepper, 2006, p. B8). In this way, in order to avoid these three core problems, students are expected to become "full, active, creative, and ethical participants" (Jenkins, 2009, p. 105).

The participation gap is about ensuring students have access to the opportunities, experiences, skills, and knowledge required to participate fully in the community (Jenkins, 2009). It aims at leading students as well as reminding educators, teachers, and administrators to handle questions such as how to make sure students have enough (Jenkins, 2009) and equal (Seiter, 2008) access to new media resources. The transparency

problem is about guaranteeing that students articulate their understanding of the ways in which media shapes their perceptions of the world (Jenkins, 2009). It aims at teaching students to judge whether the information is valuable (Hobbs, 1998a), authentic (Jenkins, 2009), creditable (Flanagin & Metzger, 2008), complete (Hobbs, 1998b), and noncommercial (Jenkins, 2009). Ethics challenge is about assuring that students are prepared with the emerging ethical standards that should shape their practices as media makers and community participants (Jenkins, 2009). It aims at encouraging students to become more reflective about the ethical choices that they make while participating, communicating, creating, and making impacts on others (Jenkins, 2009). Furthermore, it aims at urging adults to develop an "ethical mind" (Gardner, 1991) and provide role models, teacher mentors, and even corresponding curriculum in schools (Davis et al., 2010).

To sum up, these conceptual tools combined enabled me to answer the research questions and guided me in the data collection and data analysis processes. Curriculum provided me with insight into document analysis. Participatory culture and new media literacies helped me to investigate what new media literacies practices participants were engaged in during the winter program. Actor-network theory made it possible for me to investigate what human and nonhuman actors influenced participants' new media literacies practices.

Chapter 3

3 Literature Review

There are abundant studies pertaining to new media literacies, including participatory culture and new media literacies skills. In this chapter, I present studies related to new media literacies in five categories: ancillary tools for new media literacies, participatory culture, new media literacies skills, new media literacies programs, and media literacies and language learning.

3.1 Ancillary Tools for New Media Literacies

In this section, I introduce research that focused on ancillary tools for new media literacies. The existing studies mainly paid attention to libraries and in-class teaching tools. Nijboer and Hammelburg (2010) chose Netherlands's libraries as a case to emphasize the significance for libraries to satisfy students' needs in nowadays digital era. By analyzing the international policy on media literacy and the practical implementation of new policy on media literacy in the Netherlands, they urged that libraries should bear more responsibilities for "function[ing] as a platform and playground for consuming and producing media content" (p. 36) and training their personnel in media literacy skills. Similarly, Tripp (2011) argued that "providing people with dynamic contexts for learning with digital media and providing young people with opportunities to learn and practice new media literacy skills" were important roles for nowadays libraries to play (p. 329). He believed that youth's use of new media literacies became more frequent than before and libraries and librarians would face new challenges in a digital age. Tripp reimagined an innovative library program called YouMedia which "offers teens both physical and online space for engaging with library resources and for learning with digital media" (p. 332). She believed that this model could give youth more freedom and flexibility when they were pursuing their interests, especially when it is related to new media literacies. Thorne-Wallington (2013) proposed that libraries should be considered as having

significant roles in new media literacies. Yet access to libraries could be affected by different elements, such as library locations, socioeconomic factors, and race. Therefore, Thorne-Wallington conducted a geospatial analysis by utilizing qualitative and quantitative methods to explore the metropolitan area of St. Louis, Missouri in the United States. The results demonstrated that "patterns of library location related to race and income" exist and presented how library locations impacted young people's access to the Internet, computers, and technologies (p. 53). Instead of focusing on public facilities, Alvarez et al. (2013) paid more attention to in-class teaching tools and conducted an experiment in Sweden to study the effectiveness of two digital tools, the digital pen and the interactive whiteboard. Their experiment included observation, pre- and post-tests, a paper-based survey, and semi-structured interview. The findings indicated that these two digital tools could improve students' collective intelligence, distributed cognition, and transmedia navigation abilities in many different knowledge domains.

These studies illustrated that facilities, accessibility, and librarians could be crucial to students' new media literacies practices and they might become primary actors that influenced students' new media literacies practices to different degrees. Therefore, when conducting data collection in my own study, I paid attention to facilities and employees in the winter program. I noted the devices that the program provided and students brought by themselves. I also observed the program's employees' behaviors that were related to students' new media literacies activities. In this way, the reviewed literature illuminated my identification of both human and nonhuman actors that influence students' new media literacies practices.

3.2 Participatory Culture

This section presents studies that focused on participatory culture, which could be founded in websites like Wikipedia and YouTube. Chau (2010) examined YouTube and managed to understand how it offered a space for youth development. Chau concluded that youth were attracted to YouTube because the "barriers for them to participate are

low", "creation is easily circulated and shared", "informal mentorship and instructions facilitate their developing identity", "their levels of contribution matter", and they "feel socially connected to peers within the community" (p. 73). Similarly, Thomas (2016) asked why pop culture fans in particular were so interested in editing Wikipedia. He concluded that fans were firstly drawn to Wikipedia by a desire to create as well as a desire to communicate. Wikipedia ensured other audience's view and use, which could be seen as a form of approval, and this approval affirmed the editors' knowledge and encouraged them to continue editing.

However, there are corresponding problems pertaining to participatory culture. Jenkins (2009) proposed three problems: the participation gap, the transparency problem, and the ethics challenge. In this section, I introduce research that focused on the participation gap and the transparency problem. For the participation gap, Seiter (2008) drew an analogy between computers and pianos to illustrate that there were huge gaps between people's access to new media because of their differences in economic condition, group membership, family relationship, social connection, social network, knowledge, taste, and preference. She suggested educators change curriculum to cater to students' individual differences. For the transparency problem, Prensky (2001a, 2001b, 2010) proposed the concept of digital natives and digital immigrants as a metaphor to better understand nowadays teacher-student relationships. He argued that nowadays students were no longer the teaching objects for which the educational system was designed. Students were "all 'native speakers' of the digital language of computers, video games and the Internet" because they grew up with this new technology and they "have spent their entire lives surrounded by and using computers, videogames, digital music players, video cams, cell phones, and all the other toys and tools of the digital age" (p. 1). He contended that teachers were "not born into the digital world but have, at some later point in our lives, become fascinated by and adopted many aspects of the new technology" (p. 2). However, Mills (2010) argued that not all youth were digital natives and refuted Prensky's (2010) position that simply divided people into digital natives and digital immigrants. Mills

(2010) proposed that labels such as digital natives and digital immigrants were, to some degree, oversimplification since students could not acquire all those competencies by themselves without help from teachers' and schools' "intervention and supervision" (Jenkins, 2009, p. 15).

These studies emphasized characteristics of participatory culture and gave some apt illustrations of what participatory culture looked like in real life. They also paid attention to the problems related to the emergence of participatory culture. It helped me to identify student participants' new media literacies practices related to participatory culture and corresponding problems (if any) in the winter program.

3.3 New Media Literacies Skills

Jenkins (2009) classified new media literacies skills into 11 categories: play, performance, simulation, appropriation, multitasking, distributed cognition, collective intelligence, judgment, transmedia navigation, networking, and negotiation. Yet as mentioned before, different scholars' definitions and wording might be slightly different from Jenkins's. However, the skills they described share a lot of commonalities and their understandings and definitions of these skills overlap.

This section mainly focuses on two new media literacies skills: play and simulation. In the new media literacies framework, play refers to "a form of problem solving" (Jenkins, 2009, p. 35) and simulation refers to the "ability to interpret and construct dynamic models" (p. 41). Many researchers examined relationships between video gaming and these two new media literacies skills. Gee (2007) proposed that people "learn from experiences stored in long-term memory" and they "store these experiences in memory and use them to run simulations in their minds to prepare for problem solving in new situations" (p. 21). Also, he argued that video games were "virtual experiences centered on problem solving" (p. 36). He further suggested that playing well-designed video games could enhance learning processes through recruiting distributed intelligence, collaboration, and cross-functional teams for problem solving. Moreover, he anticipated

that in the future game design and learning theory could enhance each other. Also, confronted with the fact that nowadays students could pass a test yet sometimes not really understand what they learned, Gee (2013) proposed 16 learning principles to illustrate how the learning process could imitate the procedure of playing games. Focusing on game-based learning, Squire et al. (2008) conducted a case study to see whether playing a historiographic game, Civilization III, could help "disadvantaged students develop fluency in world history and advanced problem-solving skill" (p. 242). They found that with deliberate scaffolding and well-structured facilitation of activities, students "developed both academic skills and productive identities as consumers and producers" (p. 240). He suggested that the structure of video games could be adopted to assist students to accomplish their learning goals. As for simulation, Gee (2008) utilized a military strategy game, Full Spectrum Warrior, as a model to analyze and explain the relationship between video games, real life, and learning processes. He argued that video games allowed players to experience a simulation, to learn to build the same simulation, to judge and evaluate the simulation when playing, and to perform a new and better simulation. He suggested that this process or this formula might also work for learning processes.

There is also work that relates to collective intelligence. McGonigal (2008) conducted a case study to explore how a web-based interactive fiction, which is based on Halo 2, demonstrated collective intelligence. McGonigal argued that there were three stages of collective intelligence: "reconstructing a hive mind" (p. 205), "making meaning" (p. 209), and "evolving a collective intelligence" (p. 215). McGonigal also concluded that "players develop a familiarity with collective intelligence techniques through direct experience" and they "gain confidence and fluency in emerging technologies and collective intelligence strategies by playing with new network platforms and multiuser applications in increasingly complex scenarios" (p. 222).

Research pertinent to transmedia navigation is showcased in this section. Buckingham and Sefton-Green (2003) conducted a case study to explore children's media culture

related to Pokemon, one of the most popular crazes in the world. They demonstrated that Pokemon not only broke the constraints of age, gender, and cultural differences, it was also so diverse in format that it had forms such as TV shows, movies, card games, toys, computer games, mobile phone games, video games, magazines, and comic books. They also argued that Pokemon was “unavoidable” because of its diverse forms, since “a significant aspect of this knowledge is its portability" which means “[knowledge] can be transferred between media and between social contexts” and similarly, “information can be transferred between media (or platforms)” (p. 388).

In this section, I present studies that shed light on media literacies skills of networking. Boyd (2007) conducted a two-year ethnographic study on American youth’s use of MySpace, a social network site. By utilizing participant observation and qualitative interviews, Boyd investigated youth’s rapid adoption of social network sites in the United States. He concluded that “by interacting with unfamiliar others, teenagers are socialized into society” (p. 21). He also argued that educators needed to figure out “how to educate teens to navigate social structures” rather than “limit their access” (p. 23). Through offline interviews, observation, and tracking online activities of participants in an after-school gaming club called Whyville, Kafai (2008) studied youth’s social network practices through the Internet in terms of gender differences. Kafai concluded that gender boundaries were crossed during the game and suggested that the avatar design of Whyville made it more gender equitable. Lam (2012) conducted research to explore how immigrant students used new media literacies outside of school to help themselves better fit into schools’ pedagogies. Lam focused on Chinese immigrants and summarized that using social media and online tools could help immigrant students develop their language, literacy, and social skills, which would serve them better in schools.

By reviewing studies related to core competencies of new media literacies, I have developed a better understanding of new media literacies skills. Also, these studies illuminated what new media literacies practices to observe and to investigate in my research.

3.4 New Media Literacies Programs

Some researchers chose to introduce existing curricula, pedagogies, or programs that were responsive to new media literacies. Reilly (2011) conducted research based on the Los Feliz Charter School for the Arts, an elementary school that integrated art across curricula. The researcher followed a first-grade teacher, observed classes, and found that incorporating new media literacies into the classroom "blur[red] boundaries between informal and formal learning and harness[ed] a new form of literacy" (Reilly, 2011, p. 474). Alper (2011) chose the Reggio Emilia-inspired early childhood education program as the research site and explored how educators in the program used new media literacies when mentoring and teaching children. To see whether new media literacies skills were applicable to early childhood education, she focused on three aspects of Jenkins' (2009) new media literacies skills: play, distributed cognition, and transmedia navigation. She concluded that the program "promote[d] children as inherently capable human beings with rights and agency" and "children are both consumers, creators and distributors of media, tools and technology." (p. 188). Subramaniam et al. (2012) introduced a new media literacies project called Sci-Dentity and demonstrated the important role of participatory culture in STEM (Science, Technology, Engineering, Math). They suggested that these kinds of programs were highly recommendable for other schools that lacked engaging curriculum for STEM. Micheli (2013) gave a detailed description of three sessions of an after-school program in a Los Angeles high school. The program was called Explore Locally, Excel Digitally and was responsive to new media literacies. The three sessions reflected three of Jenkins' (2009) new media literacies skills of play, performance, and transmedia navigation. Micheli (2013) introduced details of activities in this program, such as "working on Tumblr, Twitter and Voice Thread accounts", "employing different tools … such as maps on paper, videos, iPod Touches, the Hipstamatic app, VUVOX, Google Maps and Google Earth", "taking part in … taking pictures of invisible borders in their school environment, coloring neighborhoods of Los Angeles", and "watching and discussing with the media artists" (p. 347). Micheli

concluded that this program had “two important processes: (1) how to develop a know-how useful for incorporating new media literacies into teaching and (2) how to provide students with the knowledge and attitudes needed to actively participate in the media creation and production process” (p. 347).

Some researchers paid more attention to designing new models based on Jenkins’s (2009) framework of new media literacies. In order to contribute to the area of technology-mediated language education, Thorne (2008) demonstrated a pedagogical proposal called Bridging Activities, which combined new media literacies and advanced foreign language proficiency education. Through this proposed model, he developed students’ language awareness by using modern technologies or practices, such as messaging, chat, blogs, wikis, remixing, and multiplayer online gaming. Jocson (2015) conducted a design-based action research project to discuss pedagogical considerations in the conceptualization of new media literacies. By positioning himself as a learning partner, collecting print and digital materials, and organizing blogging, group presentations, experiential learning, and digital story, Jocson found that “creative expressions blur the lines between youth cultural production and participatory politic” and “collaboration, participation, and distributed expertise shapes how individuals see themselves in the world and interact with each other as afforded by digital technologies” (p. 31).

These studies presented programs that were designed to be responsive to new media literacies. They provided me with concrete examples of how new media literacies could be embedded in real-life meaning making practices and how new media literacies influenced the curriculum and pedagogies. These studies also set examples of how to investigate a program in an appropriate and upright way. They presented me with what previous work researchers have done about new media literacies programs. Therefore, I could learn from their experience to regulate my research procedures and address the research gaps.

3.5 Media Literacies and Language Learning

Studies that use the new media literacies framework to investigate language learning are few. However, they generally explore the use of digital literacies or media literacies are emerging. In this section, I present studies that investigated the relationship between language learning and media or digital literacies.

Some researchers have proposed that media literacies would influence students' four skills (reading, writing, listening and speaking). Choudhury and Share (2012) believed that the "psychological model of reading and writing as individual cognitive skills needs to evolve into a deeper sociological understanding of literacy as a social practice" (p. 39). They used Choudhury's sixth-grade intermediate English as a second language class and managed to bring in classroom discussions, media analysis, and media creation. Their study found that students studied English, social studies, and new literacies in meaningful and engaging ways. Moreover, they gained considerable growth in meeting the academic standards in terms of the California Standards Test in English–Language Arts. Arono (2014) measured the effectiveness of multimedia in improving students' listening ability by conducting an experiment with 215 students. Effectiveness was measured through pre-test and post-test. Arono found that students' listening skills were improved with the help of interactive multimedia. Silviyanti (2014) employed questionnaires to investigate 45 students' use of YouTube videos in practicing their listening skills inside and outside of class. The results of the study showed that YouTube enabled students to learn from various "videos that are uploaded by many people around the world" (p. 45), increased students' motivations of practicing English listening, and improved their listening skills. Silviyanti proposed that teachers should do a "thorough pre-observation of the videos that will be used in the classroom", including the selection of "the level of language difficulty used in the video, the accents used, and the topic" (p. 54). Silviyanti also found that the Internet accessibility influenced students' use of YouTube. Unstable Wi-Fi connections would slow the speed of videos and interrupt students' in-class activities related to videos.

To investigate the relationship between media literacies and listening comprehension, Zarei and Parhizkar (2017) conducted an experiment with 84 Iranian English as a Foreign Language students. By using the questionnaire and the listening comprehension multiple-choice questions in TOFEL, the study revealed that the correlation between media literacies and listening comprehension was positive. Zarei and Parhizkar argued that the integrating of listening comprehension and media literacy could "enable learners to develop better understanding of both" (p. 901). They also suggested that the English as a Foreign Language curriculum should utilize applications such as "Facebook, YouTube, podcasts, Vodcasts, games, and online dictionaries" on the phone to "facilitate learners' cognitive achievement" (p. 902).

Some researchers focus more on students' motivations and comprehensive mastery of the language. Smith (2009) agreed with the National Association for Media Literacy's assertion that "media, including the electronic media, are an integral component of modern culture and function as an agent of socialization" (p. 75). Therefore, she conducted an action research study by doing a blogging project with one of her English as a Second Language classes at a high school in Provo. She required her students to turn in weekly reading logs and asked them to complete and submit their reading logs online by using Moodle, a free course management service. Then she expanded the requirements beyond basic reading and included "multiple literary modes of the 21st century" (p. 76). She believed that "the understanding and use of digital technology is not a luxury—it is essential for young adults moving into higher education or careers in our global economy" (p. 79). She proposed that blogging could be very useful to help English language learners in understanding "receptive skills of reading, viewing, and listening" (p. 76), understanding "a message on both the surface and deeper levels" (p. 77), and "analyzing and evaluating a message" (p. 77). Tan and Guo (2010) proposed that although a current syllabus in Singapore "was responding to the changing literacy demands in the new communication landscape" and it broadened the notion of literacy from the traditional four skills to media literacy (p. 68), the idea of literacy in the syllabus was still

understood as “skills only” (p. 69). Tan and Guo utilized participant observation, semi-structured group and individual interviews, and document analysis to investigate how “young people participate in the reading, viewing and production of media texts in their literacy practices” (p. 67) and concluded that literacy should be understood as a set of “social practices” for “social goals and cultural practices” (p. 69). Ahmad (2012) proposed that in order to improve students’ self-learning environments (p. 924), develop their “integrated language skills” (p. 926), and increase their “motivation level” (p. 927), English teachers should integrate media technology in English language teaching classrooms. To explore the impacts of media technology in general, Ahmad conducted three statistical surveys among 100 students and found that the impact of integration of media technology in English language teaching was excellent. Ahmad argued that “media technology provides students with exciting experience in learning process and tremendously increases their motivation level” (p. 927) while “teacher still remains central in all teaching programs taken up with the aid of media technology” (p. 928). Ismaili (2013) conducted a survey and an experiment based on two groups of students, whose age range was between 18 and 25, at the South East European University to explore the effects of using movies in an English as a Foreign Language classroom. Ismaili demonstrated that English teachers in the study assumed that movies could improve students’ “communicative competence” (p. 125) yet found that movies were also very time-consuming in the meanwhile. Ismaili found that students perceived movie watching in the classroom as pleasant experience and that it could improve their vocabulary learning. The results of the experiment showed that using movies “further created more student-teacher and student-student discussions” (p. 128). Based on the findings, Ismaili argued that teachers could employ “movie-based instruction” to improve students’ listening and speaking skills and increase their interests in language learning and learning motivation (p. 129). Gilakjani (2012) defined multimedia as “any computer-mediated software or interactive application that integrates text, color, graphical images, animation, audio sound, and full motion video in a single application” (p. 57) and believed that multimedia learning system could improve students’ understandings about

language in terms of raising “interests level”, enhancing understanding of a “complex topic”, and increasing “memorability” (p. 58) because of its “high effectiveness’, “diversity”, and “high efficiency”. In this way, Gilakjani proposed that a teacher should be the “facilitator”, the “integrator”, the “researcher”, the “designer”, and the “collaborator” in the multimedia educational environment (p. 61). New roles for teachers required them to know individual students’ personal strengths and weaknesses and identify multimedia’s feature to “combine media mindfully” (p. 64). Hafner et al. (2014) defined digital literacies as “the modes of reading, writing and communication made possible by digital media” (p. 1). In order to explore the influences of digital literacies on curriculum and classroom, they conducted a case study by using observations and interviews. They proposed that in the digital age and online contexts, language learners were confronted with new issues, such as how to “find texts online, evaluate those texts, distinguish genuine from fake websites, and so on” and argued that these skills should be added to learning processes to enable students to understand “not only the text on the page, but the whole multimodal ensemble of writing, images, layout, graphics, sound, and hypertext links” (p. 1).

These studies demonstrated the applications and implications of new media and technologies in English language learning and instruction. Since the winter program I studied was also an English language learning program, this research could shed light on how previous studies about English language learning and teaching investigated the influences of the media literacies.

3.6 Conclusion

Studies about participatory culture, new media literacies skills, and new media literacies programs were prevalent. However, existent research on new media literacies was relatively scattered and isolated. I found few studies that used actor-network theory. My review of relevant literature also helped identify gaps in existing research and justify my research focus on how human and nonhuman actors shape students’ new media literacies

practices in an English language learning program.

Chapter 4

4 Research Design

In this chapter, I present the methodological considerations of my study. Firstly, I describe my choice of methodology. Then I present the multiple sources of data collection tools, including documents collection, artifacts collection, classroom observations, and semi-structured interviews. I also delineate my data analysis method of iterative analysis. Finally, I present my ethical considerations.

4.1 Methodology

The research was designed to answer the research question: "What were the human and nonhuman actors that enabled and constrained students' new media literacies practices in an English language learning program?" I considered case study (Yin, 2014) as the best fit in response to my research question. Yin proposed that case study was an empirical inquiry that "investigate[s] a contemporary phenomenon in depth and within in its real-world context" (p. 47). Cohen et al. (2007) argued that the strength of case study was its attention to "subtlety and complexity of the case in its own right" (p. 256). Ashely (2012) proposed that the case study had the ability to "intensively investigate the case in-depth, to probe, drill down and get its complicity" (p. 206). Since my research question focused on "what" and "how", I defined my research as an exploratory case study.

Geographically, the case of the winter program was situated in an English language learning center affiliated to a university in a city in Ontario. The 12 students and two instructors in this specific winter program were participants. Temporally, this specific case was about a winter program that lasted for four weeks. The winter program was an English immersive program that focused not only on students' English language proficiency, but also on students' cultural and social awareness. Students who study in this language center could have a temporary student card to access the facilities of the university. More specifically, they could enter the library of the university to read and

borrow materials they need. They could also use the university's cafeterias, gyms, and student centers to interact with Canadian students and other international students. Moreover, since it is an open campus, after the class, the students are also free to explore the whole city to feel the local culture and practice their English with native speakers.

There were two specific courses in the winter program: listening and speaking, which was taught by Ms. Taylor; reading and writing, which was taught by Ms. Harris. Students also had extra-curricular activities, with chances to attend social events. I invited 12 students (see Table 1) and their two instructors to participate in the research. All the student participants are female. All of them are from a college situated in Korea and all of their first languages are Korean. I used the pseudonyms for all student and teacher participants in this study. The winter program lasted for four weeks. It had nine classes per week and each class lasted for two hours. Both formal in-class time and out of class time were included in the research.

Pseudonym	Major	Pseudonym	Major
Natalie	Early Childhood Education	Sarah	Tourism
Madison	Early Childhood Education	Taylor	Tourism
Lauren	Nursing	Jessica	Wedding Plan
Anna	Nursing	Chloe	International Trade
Ashley	Nursing	Victoria	Advertisement
Sophia	Nursing	Sydney	Visual Effect

Table 1 Student Participants' Profile

4.2 Data Collection

I collected multiple sources of data in order to enable triangulation of data to create a thick description of the case. Firstly I collected curricular documents of the winter program. Next, I observed in the classroom to get an idea of the layout of rooms and to note any facilities and devices provided by the program as well as those brought by students and instructors themselves. I also watched how instructors used new media and technologies and how students reacted to instructors' use of them. Further, I conducted

semi-structured interviews with six student participants. Finally, I collected participants' artifacts that they were willing to share.

4.2.1 Documents and Artifacts Collection

Since "documentary information is likely to be relevant to every case study topic" (Yin, 2014, p. 148), I collected the curricular document of the winter program first to know about the program's curriculum. Post-secondary schools are not obliged to follow Ministry-created programmatic curriculum. Therefore, this winter program followed the programmatic curriculum created by the governing institution, namely the language center of the university. The programmatic curriculum in this center is mainly represented in the course outline. I collected the course outline before beginning my classroom observation to help me have a basic idea of the objectives and the expected outcomes of the program. In examining the course outline, I looked for evidences related to opportunities for students to engage with different tools of technologies and new media resources. I also looked at the winter program's positioning towards the use of new technologies and media.

Apart from the documents, I also examined students' artifacts. In this study, artifacts refer to the work that students created, including assignments, presentation materials, and individual or group projects. I only collected the electronic version of students' artifacts based on what was approved by the Research Ethics Board. More specifically, I collected the slides and posters that students prepared for presentations and the videos and animations that students created, edited, mixed, and subtitled. Since many new media literacies practices happened out of the classroom, the artifacts also reflected students' out-of-class practices with new media and technologies.

4.2.2 Classroom Observations

Generally speaking, case study researchers undertake naturalistic observations and "go to the place where people work, play, worship, or conduct the myriad other tasks of daily

life" (Angrosino, 2012, p. 314). Although researchers try to be as invisible as possible, no matter how much they try, "observer's effect" would always exist and might possibly influence the natural behaviors of the participants (Blommaert & Jie, 2010, p. 27).

In this research, I was only an observer and did not engage with the students either during or out of the class time. I conducted the research over four weeks. The winter program had nine classes per week and each class lasted for two hours. I attended seven classes per week and observed the whole class. In classroom observation, I attended to both human and nonhuman actors. For nonhuman actors, I examined the layout of every classroom that the program utilized. For instance, I examined the number of desks and chairs, whiteboards and electronic smart boards, computers, projectors, power plugs, and other auxiliary equipment in classrooms. I also examined how these facilities were arranged, whether the facilities were movable, and what facilities instructors and students brought by themselves in the classroom as alternative or supplementary martials. As for human actors, I observed who had access to these facilities and how these facilities were utilized. I observed instructors' and students' utilization of new media literacies, such as whether instructors organized in-class activities as pertinent to the use of new media and technologies, what kinds of activities, and how often these activities were organized. Also, I observed instructors' positioning towards the use of new technologies and media and students' reactions towards new media literacies. Besides, I observed what new media and technological tools instructors and students used in class. Before every classroom observation, I went to the classroom earlier than student participants and instructors to draw the layout of the classroom they used. During the classroom observation, I kept raw field notes about what student participants and instructors said and did during the classroom. When I got home, I immediately added details to the raw field notes based on what I could remember. Based on the field notes, I wrote the vignettes.

4.2.3 Semi-structured Interviews

In case study, interviews are fluid instead of rigid (Rubin & Rubin, 2012) and are like

"guided conversations" other than "structured queries" (Yin, 2014, p. 152). Therefore, I chose semi-structured interviews to collect the data. During the recruitment phase of the research, I gave my contact information to students who would volunteer for the interviews. I therefore recruited six voluntary student participants to conduct the semi-structured interviews. There were two separate interviews for each student participant, one in the middle of the program and the other one at the end of the program. Each interview lasted about 30 minutes. I audiotaped the interviews with the participants' permission and transcribed the data following the conversations.

Interview is "dialogical" since both sides contribute and is "cooperative" (Blommaert & Jie, 2010, p. 44). I adopted the conversational style and gathered anecdotes and stories from the participants (Blommaert & Jie, 2010), to better understand interviewee's experiences as well as what they made of their experience (Seidman, 2013). I kept the theme of the conversation closely related to interviewee's new media literacies practices inside and outside of the classroom, using semi-structured questions and following the interview protocol (See Appendix 4).

4.3 Data Analysis

After data collection, I transcribed the interviews and organized the field notes of the classroom observation. I used NVivo 11 for data retrieval and data classification. I utilized iterative analysis (Srivastava & Hopwood, 2009) to analyze data in response to the research question. Based on Srivastava and Hopwood's guidance, I asked myself the three iterative analysis questions: 1) What are the data telling me? 2) What do I want to know?, and 3) What is the dialectical relationship between what the data are telling me and what I want to know? There are a few things that are worth mentioning when I answered three iterative analysis questions.

Srivastava and Hopwood's (2009) three iterative questions have their respective functions. The 1st iterative analysis question is to "clarify the lenses through which I viewed the data". The 2nd iterative analysis question is to "connect lenses with research

objectives". And the 3rd iterative analysis question is for "refining the focus and linking back to research questions" (p.78). The three iterative analysis questions helped me answer the research question.

I utilized NVivo 11 to organize my data. Firstly I imported external sources, including documents, artifacts, field notes, and interview transcriptions into NVivo. Secondly, I coded the data to answer the 1st iterative analysis question: What are the data telling me? During this phase, I used new media literacies as my lens and I created nodes that are related to new media literacies practices (e.g., participatory culture, participation gap, transparency problem, ethics challenge, play, performance, simulation, appropriation, multitasking, distributed cognition, collective intelligence, judgment, transmedia navigation, networking, and negotiation). Finally, I coded the data again to answer the 2nd iterative analysis question: What do I want to know? During this phase, I used actor-network theory as my lens and I created nodes that are related to human and nonhuman actors that might have influenced students' new media literacies practices (e.g., curriculum design, assessment methods, teachers' attitudes, the layout of the classroom, the facilities provided by the program, the facilities brought by instructors and students, the Wi-Fi coverage, students' personal preference, students' educational backgrounds, and students' previous, related experiences).

After the data preparation, I utilized iterative analysis for "visiting and revisiting the data and connecting them with emerging insights" (Srivastava & Hopwood, 2009, p.77). I asked myself the three iterative analysis questions again. When answering the 1st iterative analysis question, I considered how many new media literacies practices the students were engaged in during the winter program. When answering the 2nd iterative analysis question, I clarified my research question by connecting them to my conceptual frameworks. When answering the 3rd iterative analysis question, I managed to "identify gaps in my understanding of what was going on in the case and how to proceed" (Srivastava & Hopwood, 2009, p.80). After answering all three questions, I had a more comprehensive understanding of my data. I was able to use them in a more integrated way

and sharpen my research focus (Srivastava & Hopwood, 2009). Then, I conducted the process again in a reflexive way rather than in a repetitive way.

4.4 Ethical Considerations

Based on some existing principles, codes, and rules, I conducted the case study to protect participants by using informed consent, ensuring confidentiality, and avoiding harm, deception, and conflict of interest (American Psychological Association, 1992; Canadian Psychological Association, 2000; Medical Research Council of Canada et al., 1998). The number of participants of this case study is 14, including 12 students and two instructors. Since the study was situated in a post-secondary institution, all participants' age were above 18. As for location of the research, the observation occurred in a naturalistic setting as the students went about their daily classroom activities. To ensure their comfort, safety, and confidentiality, the location for interviewing was mutually agreed upon between the participants and me.

4.4.1 Informed Consent

I explained the study to participants before recruiting, including but not limited to the research purpose, the nature and size of the sample, what activities were to be observed, who were to be interviewed, their time commitment, the role the researcher played in the study, the research procedures, and any foreseeable risks and benefits (Cohen et al., 2011). I started contacting prospective participants after gaining the approval from the Western research ethic board. I started collecting data after obtaining the official permission from the language center and the consents from all the participants.

4.4.2 Confidentiality

The privacy of all participants was protected. In order to ensure confidentiality, all participants' personal and identifiable information was kept private and was not disclosed without the permission of the participants. Although in this study, no information was

generally considered sensitive or closely related to people's religion, or special social status (Medical Research Council of Canada et al., 1998). Some information, such as students and instructors' names, initials, e-mail addresses, educational histories and records, and life and studying experience were very personal and were protected in the following ways: 1) I utilized pseudonyms to replace participants' names and I would not release or publish research data which contains specific or identifiable information in order to make sure that participants' identities could not be traced, 2) I ensured that the coding method of participants' names was kept separately from the research data, in which way, the identifiable data and other research data were collected and stored separately (Smythe & Murray, 2000), and 3) I stored all the electronic data in a password protected computer and all the paper-based data in a locked container.

4.4.3 Avoidance of Harm, Deception, and Conflict of interest

Generally speaking, this study was an educational research project in which participants were post-secondary students rather than highly vulnerable populations. There was no physical or psychological harm towards participants. And because of the nature and the goal of the study, deception, partial disclosure of information, or systematic misdirection were not employed in this research.

4.4.4 Potential Benefits to Participants

I tried to avoid taking too much of the participants' time. Instructors and students who were not interviewees were not asked to dedicate time to the study. For the six student participants, there were two separate interview sessions, and each session took them about 30 minutes. Participants did not gain any incentive for participation or material compensation before or after the research.

4.5 Limitation

This case study had several limitations. First of all, the time period of the program was relatively short to have an expansive view of these students' development of new media literacies skills. Secondly, the diversity of the participants was limited. All my participants were female and all of them were from one university in Korea. Hence, it is unknown whether students' gender, social, cultural, and linguistic backgrounds might be actors that might have influenced students' new media literacies practices in this winter program. Thirdly, during the classroom observation, I only used direct observation instead of participant observation. Therefore, I am not sure whether I myself would have been a potential human actor in this study that might have influenced students' new media literacies practices. As for the trustworthiness of the study, I used multiple sources for the purpose of triangulation and used prolonged classroom observation to collect sufficient data. However, I did not ask students to read the interview transcriptions for member check and did not ask another researcher to interpret the data for peer feedback.

Chapter 5

5 Findings

In this chapter, I present findings to answer the research question. I draw on data collected from curricular documents, students' artifacts, classroom observations, and student interviews. In particular, I provide vignettes of the classes and direct quotes from the interviews to demonstrate new media literacies practices in which students were engaged in the winter program. I also document human and nonhuman actors that influenced students' new media literacies practices.

5.1 Students' New Media Literacies Practices

Various data sources show that new media literacies practices pertaining to participatory culture, networking, judgment, distributed cognition, collective intelligence, appropriation, and transmedia navigation emerged as prominent practices in this winter program.

5.1.1 Participatory Culture

During the winter program, students had a lot of practices that were closely related to participatory culture. The student participants were expected to prepare three major presentations in the winter program: an oral presentation with posters to introduce one type of food, a video presentation with no limited theme, and a final project presentation about their experience of this winter program in Canada. The following two vignettes showcase two examples of the video presentation and the final project.

Vignette 5.1.1.1

> When preparing for the video presentation, Natalie, Sarah, and Madison tried to use software that was different from their classmates. They chose Windows Movie Maker, a video editing software, to make a video rather than slides for their presentation. They first searched for instructional articles on Google.

> They found a lot of articles and chose three of them as guidance. These articles were from the websites Digital Trends, Wondershare, and wikiHow. All these articles incorporated screenshots of the software to show readers specific steps to use the software. Then, they utilized two laptops to learn how to use the software, one for them to read the articles and the other one for them to follow the instructions and practice the use of the software.

Vignette 5.1.1.2

> During the preparation of the final project of the program, Sydney and Sophia were confronted with a problem when they tried to utilize a software that they were unfamiliar with to create their presentation material. The software was called PowToon, a cloud-based software for creating animated presentations and animated explainer videos. They chose to learn it on their own by watching the tutorial videos on YouTube. They watched a lot of tutorials and found that a video called "How to use PowToon". Sydney said[1]: "This one is clear and easy to understand." Then they watched this video on a phone and followed the steps in the video on their laptops.

The Vignettes 5.1.1.1 and 5.1.1.2 involved some websites that were related to participatory culture. YouTube is a video-sharing based website. Similarly, wikiHow is a wiki-style online community that consisted of an extensive database of how-to articles. And Digital Trends is a website that provided information by publishing news, reviews, guides, how-to articles, descriptive videos, and podcasts about technologies and electronic devices. YouTube and the other websites provided informal mentorship from experienced to novice. In Vignettes 5.1.1.1 and 5.1.1.2, students were novices while the authors of the articles and videos were experts in their pertaining fields. Through these websites, mentorships were developed as students acquired knowledge and skills from authors in an informal way. In the two vignettes, students' acquisition of new media skills and knowledge was informal, experimental, and flexible (Jenkins, 2009).

However, it is worth noting that the Vignettes 5.1.1.1 and 5.1.1.2 did not demonstrate certain features of participatory culture, such as sharing creations. Although YouTube and the other websites encouraged users' participation, student participants in this winter

[1] All the interviews were conducted in English. Given these students' English proficiency levels, there were mistakes in the direct quotes. I corrected the mistakes in brackets.

program were merely consumers who acquired knowledge and skills from the media.

5.1.2 Appropriation and Transmedia Navigation

In the processes of preparing for the three major presentations, data also reflected students' other new media literacies skills, especially appropriation and transmedia navigation.

Vignette 5.1.2.1

> Ms. Taylor asked students to create posters and do five-minute oral presentations in a group of five. Sarah, Taylor, Jessica, Chloe, and Victoria as a group searched for Wikipedia articles, Google images, and some food TV shows on YouTube as references and decided to introduce a traditional Korean food, Bibimbap. Also, they decided to refer to a YouTube video called "How to make BIBIMBAP" for information on the preparation method of the Bibimbap. On the poster, they wrote the meaning of the name of the dish, its history, and its ingredients based on what they found on Wikipedia by listing the information on their poster. Yet they found that a written description of the preparation method alone might not be able to show their audience how to make a Bibimbap. So they decided to draw the whole process of how to make a Bibimbap on their poster based on the content of the video.

Similar scenarios happened in three other groups during the oral presentations. Vignette 5.1.2.1 demonstrated students' skills of transmedia navigation. Since information could be transferred between different media or platforms (Buckingham & Soften-Green, 2003), students collected and synthesized information from multiple sources (Jenkins, 2009), including Google, Wikipedia, and YouTube. Furthermore, students needed to understand, consider, and utilize a range of different media (Jenkins, 2009), to gain information in the forms of words (Wikipedia), images (Google images), and videos (YouTube). And because of Ms. Taylor's requirement that the poster was the only media they could use for this assignment, the students had to learn to express ideas through modes that could be afforded by the materiality of posters (such as writing and drawing).

Vignette 5.1.2.2

For the video presentation, Natalie, Sarah, and Madison chose to imitate a Korean reality show. They first watched some Korean reality shows on YouTube to determine the content of their own video. Then, they used their smart phones to shoot their own reality show, a Quick Answers activity. Next, they decided to add some visual effects to their own video. Therefore, they downloaded some videos from YouTube which contained visual effects that they intended to use for their own video. They cropped and edited these videos to choose those visual effect clips. Finally, they inserted these clips into their own videos to make it more professional-looking (See Figure 1). Considering the fact that their pronunciation was not as good as native speakers, they decided to caption their videos to make their video easier to be understood. So in the final step, they typed up the subtitles and added them to the videos (See Figure 2).

Figure 1: Visual Effects Students Added in the Video Presentation

Vignette 5.1.2.3

For the final project, Sophia and Sydney chose to create an animation to present their experience in Canada during the winter program. This animation was mainly about their in-class and out-of-class activities during the four weeks. In one part of their animation, they introduced their film night activity (i.e., one of the winter program's out-of-class activities) by showing a short section of the film *La La Land* (Berger et al. [Producer], & Chazelle [Director], 2016). First, they searched for the official clips of the film on Internet Movie Database, an online database of information related to films, television programs, and video games, and downloaded the clips to one of their smart phones. Then they used a smart phone application called iMovie to crop and edit the trailer to tailor the length of the video and ensure the coherence of various parts of their video. Finally, they inserted the edited clips into their animation by using one of the built-in functions of PowToon to introduce their film night activity (See Figure 3).

Vignettes 5.1.2.2 and 5.1.2.3 demonstrated the student participants' new media literacies skill of appropriation. In order to make their video and animation, students did a lot of work on sampling and remixing media contents (Jenkins, 2009). They "taking [took] apart" the original videos they collected online and "putting [put] it back together" (p. 55). Also, when they sampled and remixed media contents, they did more than disassembling and assembling. Similar to Burgess and Green (2009), who believed that media consumption "moved away from being a 'read-only' to a 'read-write' one" (p. 48), in Vignettes 5.1.2.2 and 5.1.2.3, students in the winter program should be treated as redactors. Hartley (2008) proposed the concept of redaction, the "creative editorial practice of bring existing materials together to make new texts and meanings" (p. 26). The redactor was "one who produced new material by a process of editing existing content" (p. 112). In Vignette 5.1.2.2, Natalie, Sarah, and Madison watched a lot of online videos and picked those that served their animation-making purposes. For remixing, in Vignette 5.1.2.3, Sophia and Sydney did not simply insert the clips of the film into their animation. They further considered the coherence of various parts of their creations and the length of the edited clips. Therefore, their practices reflect Hartley's point of view that "redaction is a form of production, not reduction of text" (p. 112).

Figure 2: Subtitles Students Added in the Video Presentation

5.1.3 Distributed Cognition and Collective Intelligence

During the winter program, distributed cognition and collective intelligence were common skills that students' new media literacies practices embodied. Classroom observation data showed that Ms. Taylor and Ms. Harris always encouraged students to cooperate with their classmates if they encountered challenges in the language, the course contents, and the use of media. Also, Ms. Taylor and Ms. Harris explicitly encouraged students to use their own electronic devices to look up new words online or search for online information about the course content by themselves in every class I observed. Moreover, instructors often set examples for the students by utilizing online resources. In my classroom observation, Ms. Taylor and Ms. Harris utilized the Internet to search for information when students asked for further information about the course contents during the class in every class I observed, such as in in Vignettes 5.1.3.1 and 5.1.3.2. With the instructors' encouragement and modeling, students turned to information on the Internet to explain conceptions to instructors, such as in Vignette 5.1.3.3.

Figure 3: Animation with Edited Film Clips

Vignette 5.1.3.1

In one class, when explaining different ways to cook eggs, Ms. Taylor noticed

that students could not tell the differences between “boil” and “poach”. After Ms. Taylor’s literal explanation in English, students still could not understand the differences between the two words. So Ms. Taylor used Google to search for information online and found a very useful picture to explain the differences between “boil”, “poach”, and “simmer” (See Figure 4). After reading the explanations and detailed comparisons on the picture, students expressed that they could tell the subtle differences between “boil”, “poach”, and “simmer”, and had a better understanding of different ways to cook eggs.

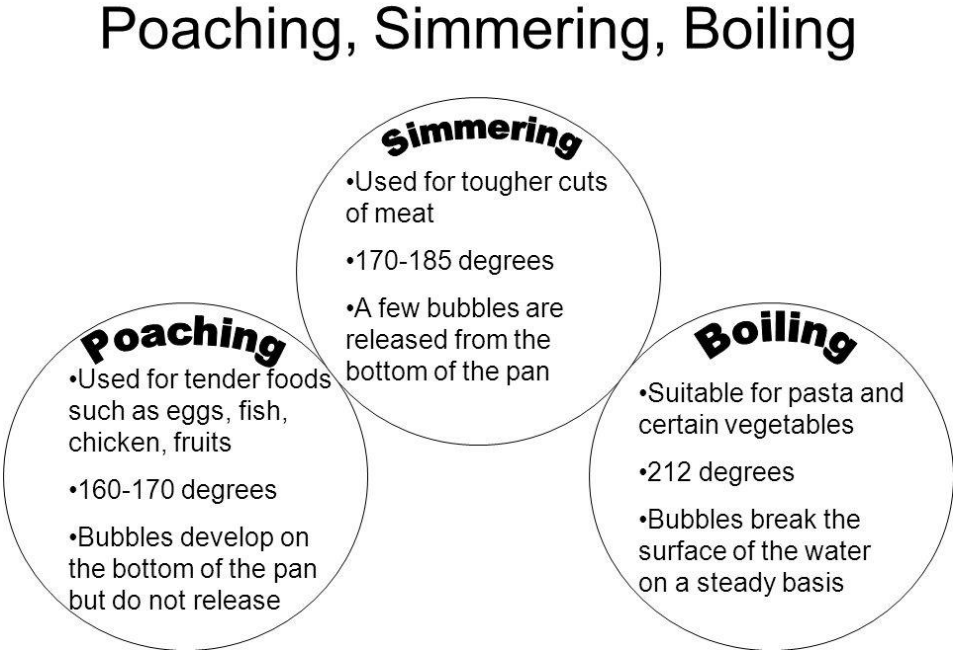

Figure 4: Answers about the Differences between “Boil”, “Poach”, and “Simmer” (“Rosemary Carson”, n.d.)

Vignette 5.1.3.2

In one class, Ms. Harris used one episode of *Friends* (Crane, Kauffman, Goldberg-Meehan [Writer] & Halvorson [Director], 2001) as the listening material. In that episode, there were some words about food that students had difficulties in understanding, such as graham cracker, mahi-mahi, and ravioli. Although Ms. Harris orally explained to the students what kinds of food they were, students still could not understand. So Ms. Harris firstly searched Wikipedia for these foods and provided students with the origin of the name, the history, and the ingredients for each of these foods. Then, Ms. Harris searched for Google images for these foods.

Vignette 5.1.3.3

> In one class, Ms. Taylor asked students to discuss their favorite foods. All the students talked about Korean dishes: Tteokbokki, Bibimbap, Tteokgalbi, and Gopchang. Because Ms. Taylor was not familiar with Korean culture and these words were loanwords, she had no idea what students' favorite foods were. Some students managed to explain to her in their own words. Lauren utilized her smart phone to search for the definition of theses meals on Wikipedia and read out loud to Ms. Taylor the origin of the name, the history, the ingredients, and the preparation methods. Sarah chose to search for Google images for each food. In this way, Ms. Taylor had a better understanding of students' favorite foods.

Vignettes 5.1.3.1, 5.1.3.2, and 5.1.3.3 demonstrate collective intelligence of its feature of utilizing others' knowledge (Jenkins, 2009). In an era when "everyone knows something, nobody knows everything" (p. 72), instructors and students no longer needed to know everything (Jenkins, 2009). Instead, students needed to know how, where, and when to seek help from human and nonhuman sources of expertise. In Vignette 5.1.3.1, Ms. Taylor could not describe the subtle differences of definitions of boil, poach, and simmer. In Vignette 5.1.3.2, Ms. Harris could not give the detailed explanations of graham cracker, mahi-mahi, and ravioli. In Vignette 5.1.3.3, some students could not provide Ms. Taylor with clear concepts of Tteokbokki, Bibimbap, Tteokgalbi, and Gopchang in English. However, they eventually referred to Wikipedia, an Internet encyclopedia, which allowed anyone to edit and contribute, to gain information (See Vignettes 5.1.3.2 and 5.1.3.3). They used Google to search for answers to questions that others have already asked and gained answers (See Vignette 5.1.3.1). They also resorted to Google Images to gain intuitive sense of a concept (See Vignettes 5.1.3.2 and 5.1.3.3).

According to Jenkins (2009), while collective intelligence focuses on the process of social production of knowledge, distributed cognition focuses on technical and cognitive skills. It focuses on "interact[ing] meaningfully with tools" (p. 65) and "rely[ing] on the capacities of technologies" (p. 66). Jenkins proposed that "a classroom designed to foster distributed cognition encourages students to participate with a range of people, artifacts, and devices" (p. 70). The instructors demonstrated the "affordances of different tools" and showed students "which functions tools and technologies excel at and in what contexts

they can be trusted" (p. 68). In Vignettes 5.1.3.1 and 5.1.3.3, Google, as a website based search engine, had searching capability and data handling capacity with which human beings could not compare. In Vignettes 5.1.3.2 and 5.1.3.3, Wikipedia, as the largest and most popular general reference work on the Internet, had technologies, platforms, and professional operation teams that facilitated the student participants' language learning. As Jenkins stated, "the more we rely on the capabilities of technologies as part of our work, the more it may seem that cognition is distributed" (p. 66). With the support of technologies that were behind Google and Wikipedia, students could learn "how to generate, evaluate, interpret, and deploy data" rather than memorizing the content mechanically since content was already "held by technologies" (p. 70).

5.1.4 Judgment and Networking

During the winter program, judgment and networking penetrated into new media literacies practices with which students were engaged.

Vignette 5.1.4.1

> In one class, Ms. Harris asked students to search for the pie's history online individually. Then Ms. Harris asked each students to read out loud their findings and the original sources of their findings to their classmates. When each student read the findings and talked about the original sources of their findings Ms. Harris asked students to compare others' answers with their own. Also, she asked the whole class to think about whether the findings were accurate and reliable and what the purposes and main audiences of the findings were. After that, she taught the students to estimate the reliability of the information they found online by comparing different resources and by tracing the citation sources of the findings.

Vignette 5.1.4.1 demonstrates Ms. Harris's instruction on evaluating the reliability and credibility of online information (Jenkins, 2009). Ms. Harris reminded students that information online could be unreliable, she said:

> After the discussion, we could find out that some of your answers were conflicting, which means that what you found online might not be as reliable as you thought.

She also guided students to conduct critical thinking and showed them how to evaluate the reliability and credibility of different information sources. For example, she said:

> The information you find online has different features. Some of them are rigorous, some are not. For example, when you find information on Wiki, Wiki will provide you with notes, references, further reading, and external links. But some other websites will not. This could be an effective way to evaluate the reliability of the information.

These examples showed Jenkins' (2009) statements of how to "read one source of information against another", to "understand contexts within which information is produced and circulated", and to "ensure the accuracy of information" (p. 81).

Moreover, all the above nine vignettes demonstrated student participants' new media literacies skill of networking, that is, the "ability to search for, synthesize, and disseminate information" (Jenkins, 2009, p. 91). Specifically, the observation data showed that students knew how to navigate through websites that could provide them with needed information. The observation data also exhibited their abilities to synthesize various modes of information to serve their specific purposes (e.g., explaining words and creating videos for assignments) through texts from Wikipedia, images from Google Images, and video clips from YouTube and the Internet Movie Database. It showed that student participants knew how to tap into various "socially based search systems" (p. 91) for their language learning purposes.

However, apart from searching, the data did not show the student participants' capability of disseminating, which should also be a significant part of networking. Jenkins (2009) proposed that networking also implied students' ability to "disperse their own ideas and media products" (p. 95). Jenkins identified the current problem as "many youths are creating independent media productions, but only some learn to be heard by large audiences" (p. 95). Yet in this winter program, although instructors encouraged students to create their own media content, they did not encourage or provide them opportunities to disseminate their products in class. In Vignette 5.1.2.1, students could have taken photos of their posters and uploaded them on Google images. Also in Vignettes 5.1.2.2

and 5.1.2.3, students could have uploaded their videos and animations on YouTube. In this way, they could have had the opportunities to master the new media literacies skill of networking to a more extensive scope.

5.2 Actors that Influenced Students' New Media Literacies Practices

Based on the curricular documents, student artifacts, field notes, and interview transcriptions, I identified three major human and nonhuman actors that influenced students' new media literacies practices: the program design, the materiality of classrooms, and students' individual differences.

5.2.1 The Program Design

The curriculum of this winter program was a significant actor that influenced students' new media literacies practices. The winter program's course outline, as a nonhuman actor, expressed explicitly that the objective of this program was not only to enhance students' English language proficiency, but also to learn about various aspects of Canadian cultural and social events. By the end of the program, students would be able to:

> Communicate in an effective and appropriate way when under the intercultural circumstances; have behaviors that are effective and appropriate in intercultural environments, including class travels and field trips; show their curious, respectful, and willing attitudes towards learning about other cultures and connecting with other international students; have cultural awareness and corresponding knowledge in their classwork; and be able to identify the principal aspects of Canadian culture, including pop culture, sport culture, and general history of Canada.[2]

Also, the course outline described the winter program as such:

> Apart from the in-class learning, students will also take part in extra-curricular activities, including visiting local scenic spots and participating in a lot of social activities … they will also have chances to make connections and learn about other

[2] I rephrased the course outline of the winter program to avoid traceable information.

> students who have different kinds of cultural backgrounds.[3]

The course outline of the winter program showcased the curricular emphasis on learning English through interactions with and participation in social and cultural contexts. In contrast, based on the student participants' interview data, the programmatic curricula that they learned in Korea was exam-oriented. All of the six interviewees believed that their school in Korea only cared about scores. Two student participants believed that such test-oriented curricula in Korea influenced teachers' teaching style and that was why their Korean teachers differed from the two Canadian instructors with regard to encouraging new media literacies. Anna said:

> In Korea, we do not have activities. I cannot experience things, I can only study them. Here is more flexible, Ms. Taylor can listen to our question[s] and search [for] the answer[s] online with us. In Korea, our class is very strict and the time is very tight. Teachers do not have free time.

Sophia said:

> I do not know that class can [be] like this. When we ask Ms. Taylor something, she will stop what she is talking and answer us. Or she will Google it for us. I still remember about her show[ing] us the pictures and videos of the Carnival just because Sydney are curious.

The interview excerpts above demonstrated that in order to respond to students' questions, the winter program instructors sometimes utilized online searching system, such as Google and YouTube, to meet students' extra requirements. During this process, instructors set positive examples of networking, judgment, collective intelligence, and distributed cognition, which expanded students' related new media literacies skills.

The assessment methods, as a nonhuman actor, also influenced students' new media literacies practices in the winter program. For example, Lauren said:

> We only learn listening, reading, and grammar in school because those are what exams will have. Always remembering. And listening to the teacher. In Korea, English class is for the exam, we have to study hard and listen to the teacher for the score.

[3] I rephrased the course outline of the winter program to avoid traceable information.

Sydney also said:

> The most important thing in school is score, and the Korea society is always competition based. Students, teachers, and parents focus a lot on the score. Here, we do not have exams. It is [there are] always activities, games, presentations, and making videos. We have more opportunities to do things that Korea[n] teachers think is not study, like playing games, presentations, and making videos.

Students' interview data and the course outline of the winter program reveal that the winter program was interaction- and inquiry-based and assessment methods focused on group work, presentations, and projects. This contrasts with their exam-oriented learning experience in Korea. Data thus relate that the learning processes in the winter program enabled and expanded student participants' new media literacies practices such as participatory culture, networking, judgment, collective intelligence, distributed cognition, transmedia navigation, and appropriation.

The teachers' attitude towards new media literacies was also a significant human actor that influenced students' new media literacies practices. All of the six interviewees mentioned that they could not communicate freely with classmates during class back in Korea unless they were given explicit orders by their teachers. Also, they could not use their smart phones to search for information online during class. Lauren said:

> In Korea, we cannot say anything in class time. Only the teacher can talk. We can only face the front, look at the blackboard, take notes, and read. Our teachers think that it will make us more concentrate[d]. We should never use our phones during class. Teachers will think that you are distracted. Here the atmosphere is freer. Ms. Harris and Ms. Taylor always say: "you can discuss with your classmates" and "please feel free to use your electronic devices to search [for] the answers online". Then, we can discuss with our classmates during class and check unfamiliar words and search for knowledge online at any time.

Based on the classroom observation and interviews, the Canadian instructors' encouragement and modeling of using smart phones to search for information online potentially enabled students' new media literacies practices in terms of networking, judgment, participatory culture, distributed cognition, and collective intelligence.

5.2.2 The Materiality of Classrooms

Looking at the materiality of classrooms, I found that the layout of the classrooms, the facilities made available by the program and brought by instructors and students, and the Internet accessibility all shaped the student participants' new media literacy practices within the winter program.

The winter program utilized eight different classrooms during the four weeks. From my classroom observations, every classroom's desks and chairs were movable. And sometimes because of the needs for some in-class activities, instructors asked students to change the layout of the classroom. Among the 28 classes I observed, students moved their chairs in every class and instructors asked students to change the whole layout of desks and chairs in five classes. And in one class, Ms. Taylor even asked students to change the layout three times. All of the six student interviewees mentioned that the seat arrangement, as a nonhuman actor, influenced their new media literacies practices in class. For instance, Anna commented on how the seat arrangements in the program enabled collective learning projects:

> In Korea, I can only face the front because the desks always face the front. Here, we can discuss with classmates in a more convenient way. And if I need to make posters, we can change the layout of the desks and put them together to make the working table larger. It is very convenient. I think that in Canada, tables are made for the group project. In Korea, tables are made for individual work. I like the Canadian style.

Lauren also said:

> In Korea, desks [in Korea] are so different with [from] here. We cannot change our desks because all of them are stable. And there are no rooms [is no room] for our teachers to walk between us. So the teachers always have distance with [from] us and give speech [lectures] in front of the class. Students just watch the teacher and make [take] notes.

Ashley also said:

> I think Canada table is very easy for me to discuss with my friends and express my

> opinion[s] freely. In Korea, tables and chairs are together. It is really not comfortable. If we need a group discussion, we might need [to] go to other places after the class, which means that if we have a group work, mostly it is homework. Because we cannot do it in class.

Group discussions and group work were common in this winter program. It happened in every class I observed. And group work and the layout of the classrooms enabled collective intelligence, that is, the social production of knowledge through new media and technologies.

The facilities made available by the program as well as those brought by instructors and students also influenced students' new media literacies practices as nonhuman actors. In this winter program, the most common facilities the students utilized were smart phones and laptops. Every student had a smart phone yet not everyone brought their laptops from Korea to Canada. In the last few days of the program, in order to make sure that every student could use laptops, the instructors brought a trolley with Chromebooks for students who did not bring their own laptops. However, access to laptops still became a crucial actor that influenced students' new media literacies practices. For example, Sydney said:

> When I got the Chromebook, the operating system is different with my own computers. And there is no software and pre-stored materials in the Chromebook, which means that I can only choose online-based software to finish my final presentation.

Also, the Chromebooks could only be used during the class, students need to return them to instructors after the class. Ashley said:

> The class time is limited and a little short for me. I could not finish all my work[s] during class. So after class, I ask my friends to borrow [lend] me her own laptop to finish my presentation. But in this way, I cannot ask Ms. Harris to help me with my speech and pronunciation during the class because I am so busy with editing my work.

Therefore, access to facilities and the configuration of the available devices also influenced students' new media literacies practices.

The Internet was a key nonhuman actor that enabled the student participants' new media

literacies practices. Without Internet accessibility, smart phones and laptops' functions would have limited usage to the students. The whole English language center was covered with Wi-Fi. Moreover, all the buildings in the university where the English language center were located were also covered with Wi-Fi, such as the libraries, students' dormitories, and even cafeterias. All six students praised their access to the Internet on campus and commented on how it facilitated their learning in the winter program. Sophia said:

> I am so happy that we have Wi-Fi in the school and the dorm. The data in Canada is much more expensive than in Korea. I do not think I can afford it. But with the Wi-Fi in the classroom and our dorm, I do not need to pay for it by myself. And I can use my smart phones during class and also finish Ms. Taylor's and Ms. Harris's tasks after school. Also the staff in the dorm are very nice. One day the Wi-Fi in my room is [was] not working. I report[ed] the problem, and they fix[ed] it quickly.

Hence, the coverage of Wi-Fi on the campus also facilitated students' new media literacies practices.

5.2.3 Students' Individual Differences

Students' educational backgrounds, personal preferences for new media and technologies, and former experience related to new media literacies were reported by the student participants to be important human actors that impacted their new media literacies practices within the winter program.

Although all student participants were from the same college in Korea, they studied in different disciplines. According to them, their majors played a crucial role in influencing their engagement with new media and technologies. For example, interviewees had different experience with video making. Sydney said:

> I need to learn a lot of software in my college because of my major. I also need to learn how to get material from the Internet and use them as my own. This is not my first time to make a video. Actually I have made a lot of videos. Many of them are my homework.

Different educational backgrounds back in Korea provided students with varied chances with new media and technologies. Among the six student interviewees, Lauren, Anna, Ashley, and Sophia majored in Nursing, Natalie in Early Childhood Education, and Sydney in Visual Effect. Anna, Natalie, and Lauren said that they had never made videos before. Ashley and Sophia said they did not make videos often. Sydney, the only student participant who majored in Visual Effect had much more experiences with video making than the other interviewees.

Students' personal preferences for new media and technologies also could not be ignorable. Based on the participants' descriptions from the interview transcriptions, the most commonly used electronic devices of students were laptops and smart phones. When answering what devices they preferred, among the six student interviewees, two preferred smart phones and the rest preferred laptops. Sydney said:

> I love phones. They are very convenient. But I prefer my computer. Because it has mouse and keyboard. I need my computer [laptop] when I use the high-quality software, like Photoshop, Audition, and Premiere. But I have not brought my computer [laptop] here, it is too heavy, and it is too far.

Natalie said:

> I love my phone. I can use it anywhere for anything. I can listen to music and watch videos with my phone. In class, in my home, and even on the way to the subway. And iPhone is very convenient, actually last week I use[d] my phone to edit the video of our group. The iMovie is very easy and [it is] free. The only problem is [that] the screen is too small.

The features of different devices could influence the students'' new media literacies practices. Laptops were equipped with mouse, keyboards and larger screens, which ensured their operation of and practice with more sophisticated software. Compared with smart phones, laptops were not as mobile. Sydney could not bring her laptop from Korea to Canada because she thought it was too far and her laptop was too heavy. All the other student interviewees shared the same viewpoint that the laptop was not as portable as smart phones. As Natalie said, students could take it with them and utilize it for new

media literacies practices without the confinement of time and space.

All of the six student interviewees reported their frequent use of resources on the Internet in their leisure time and informal learning outside of classes. All of the six student interviewees liked using YouTube. For example, Ashely said:

> I have followed a YouTuber, who is a Korean but [was] born in America. She teaches us how to use some daily useful sentences in conversations. I also follow a YouTuber who teaches us how to cook in English, and she introduce[s] lots of foods' English names [English names for lots of foods]. I can learn a lot when watching these YouTube videos. Although I also use text books to learn English, but I think learning online is more fun.

Natalie said:

> I followed many fashion blogs [vlogs] on YouTube. I love fashion, I love learning English. They post videos in English. So I can learn English and learn fashion at the same time. Actually Ms. Taylor just recommend[ed] me a fashion magazine's blog [vlog] today. I can learn a lot when watching YouTube videos.

Apart from YouTube, three student interviewees also used Instagram. Lauren shared:

> I use Instagram. Sometimes I use it to connect with foreigner friends. We follow each other and sometimes give comments. I think it is more helpful than only remembering [memorizing]. Until I connect [interact] with others, I do not even know that sometimes people cannot understand my English.

In this way, although they did not specifically refer to the term of "new media literacies skills", they had already mastered some of them, such as networking and distributed cognition.

Some participants had already become media creators back in Korea. For example, some participants made fan videos about the Korean bands and games before they came to Canada. Sydney said:

> I have made videos about game[s]. I like playing computer games and sometimes I communicate with other game players online. I use screen records to record my process of playing the game, edit them, and add my own voice. Then I upload the video online and interact with people who give my video comments.

Ashley also said:

> I have made videos about my favorite band once. I learn all the processes that I need online by myself. I collect their MVs and pick [out] the parts that I need. Then I put all my favorite parts together. I also share the video on YouTube and many other fans like it.

In this way, by creating works, they were already familiar with some new media literacies skills, such as appropriation, transmedia navigation, distributed cognition, and networking. These kinds of former experience made students skilled amateurs gradually. Based on my observation, compared with students who had no such experience, they felt more comfortable, confident, and willing when instructors gave them tasks that were related to new media literacies skills in this winter program.

In this chapter, I presented the vignettes and the interview excerpts to shed light on the new media literacies practices with which students were engaged in the winter program and what human and nonhuman actors influenced students' pertaining practices. The findings demonstrated that students' new media literacies practices in this program mainly related to participatory culture, networking, judgment, collective intelligence, distributed cognition, appropriation, and transmedia navigation. Program design, the materiality of classrooms, and students' individual differences were the main human and nonhuman actors that influenced their new media literacies practices. In the next chapter, I summarize the findings and discuss the implications of my study.

Chapter 6

6 Discussion

In this chapter, I discuss key findings pertaining to students' new media literacies practices and the human and nonhuman actors that influenced students' meaning making practices. I also connect key findings with the previous research and provide recommendations for language learning programs.

According to actor-network theory, both human and nonhuman actors should be treated equally (Fenwick & Edwards, 2010). Therefore, in this winter program, I focused on how both human and nonhuman actors influenced students' new media literacies practices. The human actors in this program included teachers' attitudes towards students' new media literacies practices and students' individual differences. Curriculum along with the assessment methods of the program, the layout of the classrooms, the facilities provided by the program and brought by instructors and students, and the Internet accessibility were nonhuman actors that I identified in this winter program.

Findings also relate that different actors exerted influences upon one another to shape student participants' new media literacies practices within the program (Fenwick & Edwards, 2010). As Fenwick and Edwards (2010) suggested, nonhuman actors responded to "human intentions" and "exert[ed] force themselves" (p. 24). For instance, the programmatic curriculum of the winter program, influenced teachers' attitudes towards students' new media literacies practices. Because this program was designed not only to improve students' language proficiency but also students' cultural awareness and media skills, instructors in this program incorporated many media contents as teaching materials and therefore enabled students' new media literacies practices of networking, judgment, and participatory culture. In the following sections, I discuss how these human and nonhuman actors shaped students' new media literacies practices specifically.

6.1 Enabled New Media Literacies Practices

Findings relate that the winter program enabled students' new media literacies practices that are pertinent to transmedia navigation, appropriation, judgment, and distributed cognition.

6.1.1 Transmedia Navigation

Students' practices of transmedia navigation were reflected in collecting and synthesizing information from multiple modalities and expressing their own ideas through modes that could be afforded by the available materiality. Jenkins (2009) proposed that one significant dimension of transmedia navigation is multimodality. Kress (2003) believed that "the semiotic modes of writing and of image are distinct in what they permit, that is, in their affordance" (p. 339). Different modes had different affordances. For example, image and writing had profound differences that "image is spatial and nonsequential" while "writing and speech are temporal and sequential" (p. 339). In Vignette 5.1.2.1, during the oral presentation, the student participants had to decide which modes would be "the best for representing and communicating" the process of making a Bibimbap (Kress, 2001, p. 7). They believed that drawing pictures could express their ideas better compared to written forms. In line with Kress's (2000) view, I perceive such productions as "the work of design" due to "the intentional deployment of resources in specific configurations to implement the purposes" (p. 340). The programmatic curriculum and the assessment methods in the winter program, as nonhuman actors, expanded students' practices of transmedia navigation by asking them to create media contents by utilizing multiple semiotic resource. The facilities and resources that were made available in the classroom also influenced students' practices as nonhuman actors. Without papers, markers, and color pens, the students realized that they could not create pen-and-paper posters. Nonhuman actors such as students' smart phones and the free Wi-Fi in the program provided needed resources for students' poster creations with new media and technologies and thus expanded students' practices of transmedia navigation. To ensure equity in

English language learning programs with regard to resource accessibility for meaning makers, I hereby suggest that these programs make available various semiotic resources, both online and offline, to cater to language learners' diverse needs and interests.

6.1.2 Appropriation

Findings of this study also show the student participants' practices of appropriation while they searched for online materials, tailored collected materials according to their own purposes, and inserted edited materials into their own media productions. Appropriation required students to "meaningfully sample and remix media content" (Jenkins, 2009, p. 55). Therefore, there were three aspects of appropriation: sample, remix, and meaningfully. Sampling is about "taking culture apart" (p. 55). Meaning makers need to have the abilities to know where to find and how to edit "existing contents" (Hartley, 2008, p. 116). Remixing is about "putting it back together" (Jenkins, 2009, p. 55). Meaning makers need to know how to put "existing materials together to make new texts and meaning" (p. 26). Being meaningful focuses on the fact that the processes of taking apart and putting back together are not simple recombination of content or texts. Appropriation is a process of "use[ing] small details in the original works as probes for their own imagination" (p. 58). It involves "both analysis and commentary" (p. 57) and guarantees that "meaning is generated and new works produces" (p. 56). In the winter program, nonhuman actors such as programmatic curriculum and the assessment methods were aligned in terms of the focus on encouraging students to sample and remix existent knowledge in meaningful presentations.

6.1.3 Judgment

Learning how to evaluate the reliability and credibility of online information from instructors presented opportunities in the winter program to sharpen the student participants' judgment as new media literacy learners. Hobbs (1998a) proposed that determining the value of information has become increasingly difficult "in an age of

increasing diversity and ease of access to information" (p. 12). With decades of development, nowadays, online information has been "abundant and continually changing" (Jenkins, 2009, p. 91). Jenkins highlighted that "knowledge is also always in process" and the ability to "correct any mistakes will ultimately lead to more accurate information" (p. 79). Seiter (2005) stated that the Internet is "more like a mall than a library" and it "resembles a gigantic public relations collection more than it does an archive of scholars" (p. 38). Hence, Jenkins (2009) believed that "although youths are becoming more adept at using media as resources, they often are limited in their ability to examine the media themselves" (p. 20). That said, it was important that Ms. Harris reminded students that information online could be unreliable, taught them how to conduct critical thinking and showed them how to evaluate the reliability and credibility of different information sources. The nonhuman actor, programmatic curriculum, expected the instructors to incorporate cultural, social, and media contents into teaching materials. The students' in-class responses to such contents, in particular media content, sparkled the instructor's direct and explicit guidance of evaluating reliability and credibility of online information. Ms. Harris's pertaining teaching practices, as a human actor, refers to the necessity for language programs to develop curriculum that saliently encourage instructors to experiment with language learners' skills of judgment and provide scaffolding for them to learn how to evaluate online information since "misinformation abounds online" (p. 81).

6.2 Constrained New Media Literacies Practices

Findings show that some key components of new media literacies such as networking, participatory culture, and collective intelligence were enabled in this winter program. However, they were also limited in scope.

6.2.1 Networking

The student participants' practices of networking were present as they searched for and

synthesized information online. Jenkins (2009) proposed that “a resourceful student is no longer one who personally possesses a wide palette of resources and information from which to choose, but rather one who is able to successfully navigate an already abundant and continually changing world of information” (p. 91). Students in this program showed their abilities to navigate in the nowadays abundant and ever-changing world of information. They also exhibited their skills to make a “meaningful synthesis” (p. 95) with new critical thinking skills taught by Ms. Harris. However, networking was not only about obtaining and processing information, but it was also about disseminating information. Findings relate that there was no option for these student participants to “reach a broader readership for their work” (p. 95) because the course outline had no such expectations and correspondingly there were no such requirements from instructors. They therefore did not “use networks to get individual work out into the world and in front of a relevant and, with hope, appreciative public” (p. 96).

Firstly, the implemented curriculum enabled students’ certain practices of networking as a nonhuman actor. A lot of in-class activities organized by Ms. Harris and Ms. Taylor required students to search for and synthesize online information. For example, students searched information about pie to answer Ms. Harris’s question about the history of pie; students utilized Wikipedia to explain their favorite food to Ms. Taylor; and students took advantage of YouTube and Google to obtain online tutorials to learn how to use the software for their animation and video: PowToon and Windows Movie Maker. In this way, it could be concluded that teachers provided a lot of opportunities to engage students in the new media literacies practices of networking. Instructors’ encouragements and modeling of online self-study, as human actors, also facilitated students’ practices of searching for useful information online on their own. Secondly, the nonhuman actor, materiality of the classrooms, enabled students’ practices of networking as well. All students were allowed to use their smart phones in the classrooms. Some of them brought their laptops from Korean and others who did not do so were provided laptops by the winter program. Along with the nonhuman actor, the free access to Internet in all the

classrooms, these facilities well-equipped the student participants and enabled their practices of networking. Boyd (2007) proposed that the online social network sites like MySpace and Facebook could develop students' cultural resonance and help students socialize into online society. And Lam (2012) believed that the new media literacies skill of networking online could help students to develop language, literacy, and social skills. I therefore propose that similar language programs could intentionally guide and encourage students to disseminate, circulate, and contribute their knowledge, ideas, and products online with a larger audience in order to enhance their social and language skills while engaging them in new media literacies practices.

6.2.2 Participatory Culture

Learning how to use unfamiliar software from online communities and platforms showcased students' participation within the participatory culture. However, students' practices in this winter program merely reflected their "informal mentorship whereby experienced participants pass along knowledge to novices" (Jenkins, 2009, p. xi). In this way, students were only consumers rather than creators of knowledge to fully participate in the online communities. Students in this program only utilized online resources that were contributed online by others. Yet, participatory culture emphasizes strong support for creating and sharing creations and belief in freedom and value of their own contribution (Jenkins, 2009). Burgess and Green (2009) proposed that scholars and educators should "understand not only content creators but also audiences as practices of participation" (p. 57) since "the practices of audiencehood – quoting, favoriting, commenting, responding, sharing, and viewing – all leave traces, and therefore they all have effects on common culture" (p. 57). I concur that the student participants' favoriting and reviewing should be considered as practices of participation. However, in my view their participation was limited in scope because they were not expected by the program and the instructors to share these works through the Internet. They also did not conclude their gains from learning and shared their experience with others.

The implemented curriculum constrained students' practices within the participatory culture as nonhuman actors. Although the implemented curriculum contained a set of activities that enabled students to search for and synthesize information online (Jenkins, 2009), there was no data showing that students were empowered to disseminate information online as members of the participatory culture. Correspondingly, the assessment methods prescribed by the programmatic curriculum of the winter program, as nonhuman actors, did not seem to tap into students' skills or capacities for disseminating knowledge. Chau (2010) believed that circulating creations, connecting with peers, and contributing were what YouTube offered as spaces for youth's development of practices within the participatory culture. Similarly, Thomas (2016) concluded that the desire for circulating, audience, and approvals were the reasons why Wikipedia could attract an increasing number of youth. The studies on YouTube and Wikipedia revealed that without circulating students' own contributions, participation in the participatory culture would not be complete. I therefore suggest aligning language curriculum and assessment to accentuate learners' full participation in the particular culture through the practices of both audiencehood and authorship.

6.2.3 Collective Intelligence

Students' utilization of others' knowledge to solve their inquiries into language use, the course content, and the use of new media demonstrated their practices of collective intelligence. According to Jenkins (2009), collective intelligence is a process of social construction of knowledge. Jenkins proposed that "everyone knows something, nobody knows everything, and what any one person knows can be tapped by the group as a whole" (p. 72). In this winter program, students took full advantage of others' knowledge by using online resources from Wikipedia, Google, Internet Movie Database, and YouTube. These platforms enable people to put knowledge together and share it with the world. In contrast, the student participants in this program gained knowledge from the Internet, synthesized knowledge, and merely shared it within the class. In my view, they

were not enabled to “participate in the vast knowledge communities” (Jenkins, 2009, p. 73) by “reconfiguring knowledge across traditional categories of expertise” (p. 76) through teamwork. For short-term or long-term language programs, I think it is a must to raise both language learners’ and instructors’ awareness of participating in the online social construction processes of knowledge and experiment with skills to operate within various knowledge cultures and communities.

6.3 Conclusion

The present study investigated an English language learning program in Canada through the lens of new media literacies. Despite the fact that there are emergent studies on new media literacies, there is scarce literature on actors that enable or constrain students’ new media literacies practices. Drawing on multiple sources of data, including curricular documents, artifacts, classroom observations, and semi-structured interviews, this study presents detailed vignettes and interview excerpts which might offer new knowledge about new media literacies practices that could engage language learners in language programs. By combining new media literacies with actor-network theory, my study responded to the scarcity of literature and might contribute to the existing literature about how human and nonhuman actors might influence English language learners’ practices in their second/foreign language learning. This study also offers recommendations for English language program designers and instructors on program designs that could expand students’ options for new media literacies and thus buttress their language learning.

References

Ahmad, J. (2012). English language teaching (ELT) and integration of media technology. *Procedia - Social and Behavioral Sciences, 47*, 924-929.

Alper, M. (2011). Developmentally appropriate new media literacies: Supporting cultural competencies and social skills in early childhood education. *Journal of Early Childhood Literacy, 13*(2), 175-196.

Alvarez, C., Salavati, S., Nussbaum, M., & Milrad, M. (2013). Collboard: Fostering new media literacies in the classroom through collaborative problem solving supported by digital pens and interactive whiteboards. *Computers & Education, 63*, 368-379.

American Psychological Association. (2002). Ethical principles of psychologists and code of conduct. *The American Psychologist, 57*(12), 1060-1073.

Angrosino, M. (2012). Observation-based research. In J. Arthur (Ed.), *Research methods and methodologies in education* (pp. 313-320). Los Angeles, CA: SAGE.

Arono, T. (2014). Improving students listening skill through interactive multimedia in Indonesia. *Journal of Language Teaching and Research, 5*(1), 63-69.

Ashley, L. (2012). Case study research. In J. Arthur (Ed.), *Research methods and methodologies in education* (pp. 206-214). Los Angeles, CA: SAGE.

Baran, S. J. (2013). *Introduction to mass communication: Media literacy and culture*. New York, NY: McGraw-Hill.

Berger, F. (Producer), & Chazelle, D. (Director). (2016). La La Land. United States: Summit Entertainment.

Blommaert, J., & Jie, D. (2010). *Ethnographic fieldwork: A beginner's guide*. Buffalo, NY: Multilingual Matters.

Boyd, D. (2007). Why youth social network sites: The role of networked publics in teenage social life. In D. Buckingham (Ed.), *Youth, identity, and digital media*. Cambridge (pp. 119-142). Cambridge, MA: MIT Press.

Brown, J. S. (2000). Growing up: Digital: How the web changes work, education, and the ways people learn. *Change: The Magazine of Higher Learning, 32*(2), 11-20.

Buckingham, D., & Sefton-Green, J. (2003). Gotta catch 'em all: Structure, agency and pedagogy in children's media culture. *Media, Culture & Society, 25*(3), 379-399.

Burgess, J., & Green, J. (2009). *YouTube: Online video and participatory culture*. Malden, MA: Polity.

Callon, M. (1986). Some elements of a sociology of translation: Domestication of the scallops and the fishermen of Saint Brieuc Bay. In J. Law (Ed.), *Power, action, and belief: A new sociology of knowledge* (pp. 196-233). London, England: Routledge.

Canadian Psychological Association. (2000). *Canadian code of ethics for psychologists*. Ottawa, Ontario, Canada: Canadian Psychological Association.

Chau, C. (2010). YouTube as a participatory culture. *New Directions for Youth Development, 2010*(128), 65-74.

Choudhury, M., & Share, J. (2012). Critical media literacy: A pedagogy for new literacies and urban youth. *Voices from the Middle, 19*(4), 39-44.

Clark, A. (2003). *Natural-born cyborgs: Minds, technologies, and the future of human intelligence*. New York, NY: Oxford University Press.

Cohen, L., Manion, L., & Morrison, K. (2007). *Research methods in education*. New York, NY: Routledge.

Cohen, L., Manion, L., & Morrison, K. (2011). *Research methods in education*. New York, NY: Routledge.

Cope, B., & Kalantzis, M. (2009). “Multiliteracies”: New literacies, new learning. *Pedagogies: An International Journal, 4*(3), 164-195.

Crane, D., Kauffman, M., Goldberg-Meehan, S. (Writer) & Halvorson, G. (Director). (2001). *Friends*. New York, NY: National Broadcasting Company.

Crystal, D. (1997). *The Cambridge encyclopedia of language*. New York, NY: Cambridge University Press.

Deng, Z. (2009). The formation of a school subject and the nature of curriculum content: An analysis of liberal studies in Hong Kong. *Journal of Curriculum Studies, 41*(5), 585-604.

Doyle, W. (1992). Constructing curriculum in the classroom. In F. K. Oser, A. Dick, & J. L. Patry (Eds.), *Effective and responsible teaching: The new synthesis* (pp. 66–79). San Francisco, CA: Josshey-Bass.

Doyle, W. (1996). Curriculum and pedagogy. In P. W. Jackson (Ed.), *Handbook of research on curriculum* (pp. 486–516). New York, NY: Macmillan.

Egan, K. (2003). What is curriculum? *Journal of the Canadian Association for Curriculum Studies, 1*(1), 9-16.

Eisner, E. W. (2002). *The educational imagination: On the design and evaluation of school programs*. Upper Saddle River, NJ: Prentice Hall.

Fenwick, T. J., & Edwards, R. (2010). *Actor-network theory in education*. New York, NY: Routledge.

Flanagin, A., & Metzger, M. (2008). Digital media and youth: Unparalleled opportunity and unprecedented responsibility. In A. J. Flanagin & M. J. Metzger (Eds.), *Digital media, youth, and credibility* (pp. 5-28). Cambridge, MA: MIT Press.

Gardner, H. (1991). *The unschooled mind: How children think and how schools should*

teach. New York, NY: BasicBooks.

Gee, J. P. (2004). *Situated language and learning: A critique of traditional schooling*. New York, NY: Routledge.

Gee, J. P. (2007). Pleasure, learning, video games, and life: The projective stance. In M. Knobel & C. Lankshear (Eds.), *A New Literacies Sampler* (pp.95-114). New York, NY: Peter Lang.

Gee, J. P. (2008). Learning and Games. In K. S. Tekinbaş (Ed.), *The ecology of games: Connecting youth, games, and learning* (pp. 21-40). Cambridge, MA: MIT Press.

Gee, J. P. (2013). *Good video games + good learning: Collected essays on video games, learning and literacy*. New York, NY: Peter Lang.

Gilakjani, A. P. (2012). The significant role of multimedia in motivating EFL learners' interest in English language learning. *International Journal of Modern Education and Computer Science, 4*(4), 57-66.

Gillen, J. (2014). *Digital literacies*. New York, NY: Routledge.

Hafner, C. A., Chik, A., & Jones, R. H. (2015). Digital literacies and language learning. *Language Learning & Technology, 19*(3), 1–7.

Hartley, J. (2008). *Television truths*. Malden, MA: Blackwell, Pub.

Hobbs, R. (1998a). Deciding what to believe in an age of information abundance: Exploring non-fiction television in education. *Sacred Heart University Review, 18*(1), 1-16.

Hobbs, R. (1998b). The seven great debates in the media literacy movement. *Journal of Communication, 48*(1), 16-32.

Ismaili, M. (2013). The effectiveness of using movies in the EFL classroom – a study

conducted at south east European university. *Academic Journal of Interdisciplinary Studies, 2*(4), 121-132.

Itō, M., Okabe, D., & Tsuji, I. (2012). *Fandom unbound: Otaku culture in a connected world*. New Haven, CT: Yale University Press.

Ivey, B., & Tepper, S. J. (2006). Cultural renaissance or cultural divide? *Chronicle of Higher Education, 52*(37), B6-B8.

James, C., Davis, K., Flores, A., Francis, J. M., Pettingill, L., Rundle, M., & Gardner, H. (2010). Young people, ethics, and the new digital media. *Contemporary Readings in Law and Social Justice, 2*(2), 215-284.

Jenkins, H. (2003, August 1). Videogame virtue. [Web log comment]. Retrieved from https://www.technologyreview.com/s/401994/videogame-virtue/

Jenkins, H. (2006, June 23). Fun vs. engagement: The case of the great zoombinis. [Web log comment]. Retrieved from http://henryjenkins.org/2006/06/fun_vs_engagement_the_case_of.html

Jenkins, H. (2009). *Confronting the challenges of participatory culture: Media education for the 21st century*. Cambridge, MA: The MIT Press.

Jocson, K. M. (2015). New media literacies as social action: The centrality of pedagogy in the politics of knowledge production. *Curriculum Inquiry, 45*(1), 30-51.

Kafai, B. (2008). Gender play in a tween gaming club. In Y. B. Kafai, C. H. J. Denner, and J. Y. Sun (Eds.), *Beyond Barbie & Mortal Kombat: New perspectives on gender and gaming* (pp.110-123). Cambridge, MA: MIT Press.

Kalantzis, M., & Cope, B. (2008). Language education and multiliteracies. *Encyclopedia of language and education, 1*, 195-211.

Kelly, A. V. (2009). *The curriculum: Theory and practice*. Los Angeles, CA: SAGE.

Klopfer, E., & Squire, K. (2008). Environmental Detectives—the development of an augmented reality platform for environmental simulations. *Educational Technology Research and Development, 56*(2), 203-228.

Knobel, M., & Lankshear, C. (2007). *A new literacies sampler*. New York, NY: Peter Lang.

Kress, G. (2000). Multimodality: Challenges to thinking about language. *TESOL Quarterly, 34*(2), 337-340.

Kress, G. R. (2001). *Multimodal teaching and learning: The rhetorics of the science classroom*. New York, NY: Continuum.

Kress, G. R. (2003). *Literacy in the new media age*. London, England: Routledge.

Kress, G. R. (2010). *Multimodality: A social semiotic approach to contemporary communication*. New York, NY: Routledge.

Lam, W. S. E. (2012). What immigrant students can teach us about new media literacy: Understanding how immigrant students use digital media outside of school could help develop digitally connected forms of pedagogy in schools. *Phi Delta Kappan, 94*(4), 62-65.

Latour, B. (2004). *Politics of nature: How to bring the sciences into democracy*. Cambridge, MA: Harvard University Press.

Law, J. (1992). Notes on the theory of the actor-network: Ordering, strategy, and heterogeneity. *Systems Practice, 5*(4), 379-393.

Law, J. (2007). Making a mess with method. In W. Outhwaite & S.P. Turner (Eds.), *The Sage Handbook of Social Science Methodology* (pp. 595–606). London, England: Sage.

McGonigal, J. (2008). Why I love bees: A case study in collective intelligence gaming. In

K. S. Tekinbaş (Ed.), *The ecology of games: Connecting youth, games, and learning* (pp. 199-228). Cambridge, MA: MIT Press.

Medical Research Council (Canada), Natural Sciences & Engineering Research Council Canada, & Social Sciences & Humanities Research Council of Canada. (1998). *Ethical conduct for research involving humans: Tri-council policy statement*. Ottawa, Ontario, Canada: The Councils.

Micheli, M. (2013). New media literacies in after-school settings: Three curricula from the program 'explore locally, excel digitally' at robert F. kennedy community schools in los angeles. *Journal of Media Practice, 14*(4), 331-350.

Miller, D. (2005). *Materiality*. Durham, NC: Duke University Press.

Mills, K. A. (2010). Shrek meets Vygotsky: Rethinking adolescents' multimodal literacy practices in schools. *Journal of Adolescent & Adult Literacy, 54*(1), 35-45.

Molotch, H. L. (2003). *Where stuff comes from: How toasters, toilets, cars, computers, and many others things come to be as they are*. New York, NY: Routledge.

Nijboer, J., & Hammelburg, E. (2010). Extending media literacy: A new direction for libraries. *New Library World, 111*(1/2), 36-45.

Pratt, M. L. (1991). Arts of the contact zone. *Profession, 91*, 33-40.

Prensky, M. (2001a). Digital natives, digital immigrants part 1. *On the Horizon, 9*(5), 1-6.

Prensky, M. (2001b). Digital natives, digital immigrants part 2: Do they really think differently? *On the Horizon, 9*(6), 1-6.

Prensky, M. (2010). *Teaching digital natives: Partnering for real learning*. Thousand Oaks, CA: Corwin.

Reilly, E. (2011). Art as experience, rather than appreciation: New media literacies in the classroom. *Journal of Children and Media, 5*(4), 471-474.

Rosemary Carson. (n.d.). Retrieved from http://slideplayer.com/slide/10549473/

Rubin, H. J., & Rubin, I. (2012). *Qualitative interviewing: The art of hearing data*. Thousand Oaks, CA: SAGE.

Seidman, I. (2013). *Interviewing as qualitative research: A guide for researchers in education and the social sciences*. New York, NY: Teachers College Press.

Seiter, E. (2005). *The internet playground: Children's access, entertainment, and mis-education*. New York, NY: Peter Lang.

Seiter, E. (2008). Practicing at home: computers, pianos, and cultural capital. In T. McPherson (Ed.), *Digital youth, innovation and the unexpected* (pp. 27-52). Cambridge, MA: MIT Press.

Shaffer, D. W., & Kaput, J. J. (1998). Mathematics and virtual culture: An evolutionary perspective on technology and mathematics education. *Educational Studies in Mathematics, 37*(2), 97-119.

Shaffer, D. W. (2006). Epistemic frames for epistemic games. *Computers & Education, 46*(3), 223-234.

Shaffer, D. W., & Clinton, K. A. (2006). Toolforthoughts: Reexamining thinking in the digital age. *Mind, Culture, and Activity, 13*(4), 283-300.

Silviyanti, T. M. (2014). Looking into EFL students' perceptions in listening by using English movie videos on YouTube. *Studies in English Language and Education, 1*(1), 45-63.

Smith, H. (2009). Obtaining, processing, and constructing English: Blogging in the ESL classroom. *Journal of Media Literacy Education*, *1*(1), 75-80.

Smythe, W. E., & Murray, M. J. (2000). Owning the story: Ethical considerations in narrative research. *Ethics & Behavior, 10*(4), 311-336.

Squire, K. D., DeVane, B., & Durga, S. (2008). Designing centers of expertise for academic learning through video games. *Theory into Practice, 47*(3), 240-251.

Srivastava, P., & Hopwood, N. (2009). A practical iterative framework for qualitative data analysis. *International Journal of Qualitative Methods, 8*(1), 76-84.

Subramaniam, M., Ahn, J., Waugh, A., & Druin, A. (2012). Sci-fi, storytelling, and new media literacy. *Knowledge Quest, 41*(1), 22-27.

Tan, L., & Guo, L. (2014). Multiliteracies in an outcome-driven curriculum: Where is its fit? *The Asia-Pacific Education Researcher, 23*(1), 29-36.

The New London Group. (1996). A pedagogy of multiliteracies: Designing social futures. *Harvard Educational Review, 66*(1), 60-92.

Thomas, P. (2016). Wikipedia and participatory culture: Why fans edit. *Transformative Works and Cultures, 22*.

Thorne, S. L. (2008). "Bridging activities," new media literacies, and advanced foreign language proficiency. *CALICO Journal, 25*(3), 558-572.

Thorne-Wallington, E. (2013). Social contexts of new media literacy: Mapping libraries. *Information Technology and Libraries (Online), 32*(4), 53-65.

Tripp, L. (2011). Digital youth, libraries, and new media literacy. *The Reference Librarian, 52*(4), 329-341.

Wiles, J. (2007). *Curriculum development: A guide to practice*. Upper Saddle River, NJ: Prentice Hall.

Wiles, J. (2009). *Leading curriculum development*. Thousand Oaks, CA: Corwin Press.

Yin, R. K. (2014). *Case study research: Design and methods*. Los Angeles, CA: SAGE.

Zarei, A. A., & Parhizkari, P. (2017). The relationship between media literacy and listening comprehension among Iranian intermediate EFL learners. *Bulletin De La Société Royale Des Sciences De Liège, 86*, 891 - 907.

Zhang, Z., Li, J., Liu, F., & Miao, Z. (2016). Hong Kong and Canadian students experiencing a new participatory culture: A teacher professional training project undergirded by new media literacies. *Teaching and Teacher Education, 59*, 146-158.

Appendices

Appendix 1: Ethics Approval Notice

Western Research

Research Ethics

Western University Non-Medical Research Ethics Board
NMREB Delegated Initial Approval Notice

Principal Investigator: Wendy Crocker
Department & Institution: Student Services\Teaching Support Centre,Western University

NMREB File Number: 108561
Study Title: A Case Study of New Media Literacies Practices in an English Language Learners' Program

NMREB Initial Approval Date: November 15, 2016
NMREB Expiry Date: November 15, 2017

Documents Approved and/or Received for Information:

Document Name	Comments	Version Date
Western University Protocol	Received November 15, 2016	
Recruitment Items	Email Script	2016/11/15
Recruitment Items	Study Overview for Director/Teachers	2016/10/24
Recruitment Items	In-Class Recruitment Verbal Script	2016/11/15
Letter of Information & Consent		2016/11/15
Instruments	Observational Guide - Received September 30, 2016	
Instruments	Interview Protocol - Received September 30, 2016	

The Western University Non-Medical Research Ethics Board (NMREB) has reviewed and approved the above named study, as of the NMREB Initial Approval Date noted above.

NMREB approval for this study remains valid until the NMREB Expiry Date noted above, conditional to timely submission and acceptance of NMREB Continuing Ethics Review.

The Western University NMREB operates in compliance with the Tri-Council Policy Statement Ethical Conduct for Research Involving Humans (TCPS2), the Ontario Personal Health Information Protection Act (PHIPA, 2004), and the applicable laws and regulations of Ontario.

Members of the NMREB who are named as Investigators in research studies do not participate in discussions related to, nor vote on such studies when they are presented to the REB.

The NMREB is registered with the U.S. Department of Health & Human Services under the IRB registration number IRB 00000941.

Ethics Officer, on behalf of Dr. Riley Hinson, NMREB Chair or delegated board member

Ethics Officer: Erika Basile ___ Nicole Kaniki ___ Grace Kelly ___ Katelyn Harris___ Vikki Tran ___ Karen Gopaul ___

Western University, Research, Support Services Bldg., Rm. 5150
London, ON, Canada N6G 1G9 t. 519.661.3036 f. 519.850.2466 www.uwo.ca/research/ethics

Appendix 2: Letter of Information

My name is Yifei Hu and I am a second year Master's student at the Faculty of Education, Western University. I am currently conducting research into students' New Media Literacies practices in an English Language Learners' Program. In other words, how students use new media to help in their acquisition of English.

The goal of the research is to investigate the human and non-human actors that influence students' New Media Literacies practices. I will collect teachers' teaching plans and students' artifacts (e.g. assignments, notes, individual and group project, etc.). I will conduct classroom observations and online observations to watch teachers and students in the program and take note of their in-class and online activities, including: their use of facilities and the technology devices provided by school as well as those brought by students; the teacher's utilization of media to teach english, for example, replacing giving lectures with playing videos, encouraging students express themselves in all kinds of ways instead of speaking and writing, and organizing online activities after the class; the students' reaction to their teachers' use of media; students' online discussion; sharing materials online with each other; and participating in an interactive collaboration online. Further, I will select 4 to 6 students from those who volunteer to be interviewed about their practices out of the classroom If you agree to participate in this study you will be observed in November and December in the classroom and may be selected from those who volunteer to be interviewed in order to gather additional details about your media practices outside of the classroom. If you are chosen as an interviewee, you will participate in two interviews of 30 minutes each that will take place in November and December. The classroom observation will take place in your regular classroom, the online observation will take place in your chosen platform, and the interviews will be held at a mutually convenient time and place. All of the interviews, will be audio-taped and then transcribed into written form and send it to the corresponding participant, using a private link through encoded OWL site for member-checking. As a participant, you will

not receive any compensation or incentives for the participation.

The information I collect will be used for research purposes only and neither your name nor information which could identify you will be used in any publication or presentation of the study results. All information collected for the study will be kept confidential; neither your name, nor that of the program will be used in any research presentation or dissemination of results. You will be asked to create a pseudonym by which you will be known in the research. Following the study, the recordings, transcriptions and any related data stored electronically will be kept in a locked cabinet at my home. Only the principal investigator and I will have access to research data. Further, After I finish the research, I will transfer all my data to the principal investigator and the principal investigator will delete all the electronic data in the password protected laptop the Western's OWL Sakai encoded project site and shred all paper-based data after the retention period. There are no known risks to participating in this study and participation is voluntary. You may refuse to participate, to answer any questions, or withdraw from the study at any time with no effect on your academic or employment status.

Representatives of The University of Western Ontario Non-Medical Research Ethics Board may require access to your study-related records to monitor the conduct of the research. You do not waive any legal rights by consenting this study.

Appendix 3: Consent Form

I have read the Letter of Information, have had the nature of the study explained to me and I agree to participate. All questions have been answered to my satisfaction.

I will allow the investigator to use direct quotes from my data in the dissemination of the research. □Yes □No

Name (please print): _____

Signature: _____

Date: _____

Name of Person Obtaining Informed Consent: Yifei Hu

Signature of Person Obtaining Informed Consent:

_____

Date: _____

Appendix 4: Interview Protocol

I will meet individually with each participant at a mutually established time, at the Faculty of Education, Western University. I will ensure the participant is comfortable, and will review the expectation of their participation in the study. I will ensure I have signed consent before beginning the interview, including the participants' understanding that the proceedings will be taped.

When the semi-structured interview begins, I will explain the key term of the interview, New Media Literacies, using this definition: New Media Literacies is a set of social skills and abilities that youth need in the time that new media dominates. I will also offer the participant a print copy of the questions and explain that these questions are a guide and do not have to be done in order. The following are examples of semi-structured interview questions that may be asked during the conversation:

1. What time do you prefer to have New Media Literacies practices when you are out of class? For example, do you prefer to use Google Doc to cooperate with your group members during weekend or communicate it with them right after the class?

2. Where do you go to have New Media Literacies practices when you are out of the classroom? For example, do you like searching, synthesizing, and discerning information at home or in public libraries?

3. What tools/devices/facilities will you choose when you have New Media Literacies practices. For example, confronted with multiple modalities (e.g. animations, comics, games, novel, etc.), which do you prefer to use as your material?

4. When you have a problem with having New Media Literacies practices, where do you go to find help? For example, if you need to evaluate the reliability, credibility, and usefulness of the information you get, who will you ask for help?

5. How do you choose when and where to learn and who or what to learn with when you

have New Media Literacies practices?

Curriculum Vitae

Name:	Yifei Hu
Post-secondary Education and Degrees:	China University of Geosciences Wuhan, Hubei, Canada 2011-2015 B.A.
Honours and Awards:	Western Graduate Research Scholarship 2015-2016, 2016-2017 AER Graduate Scholarship for Literacy Studies in Education 2015-2016, 2016-2017
Related Work Experience	Teaching Assistant China University of Geosciences 2013-2014